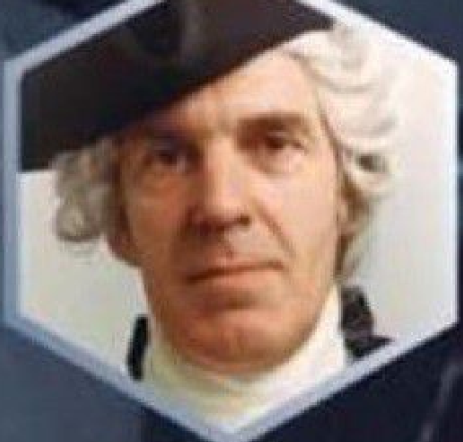

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- Sarah Dollard
- Matthew Graham
- Peter Harness
- Pete McTighe
- Steven Moffat
- James Moran
- Rona Munro
- Robert Shearman
- Toby Whithouse

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TIME WAR
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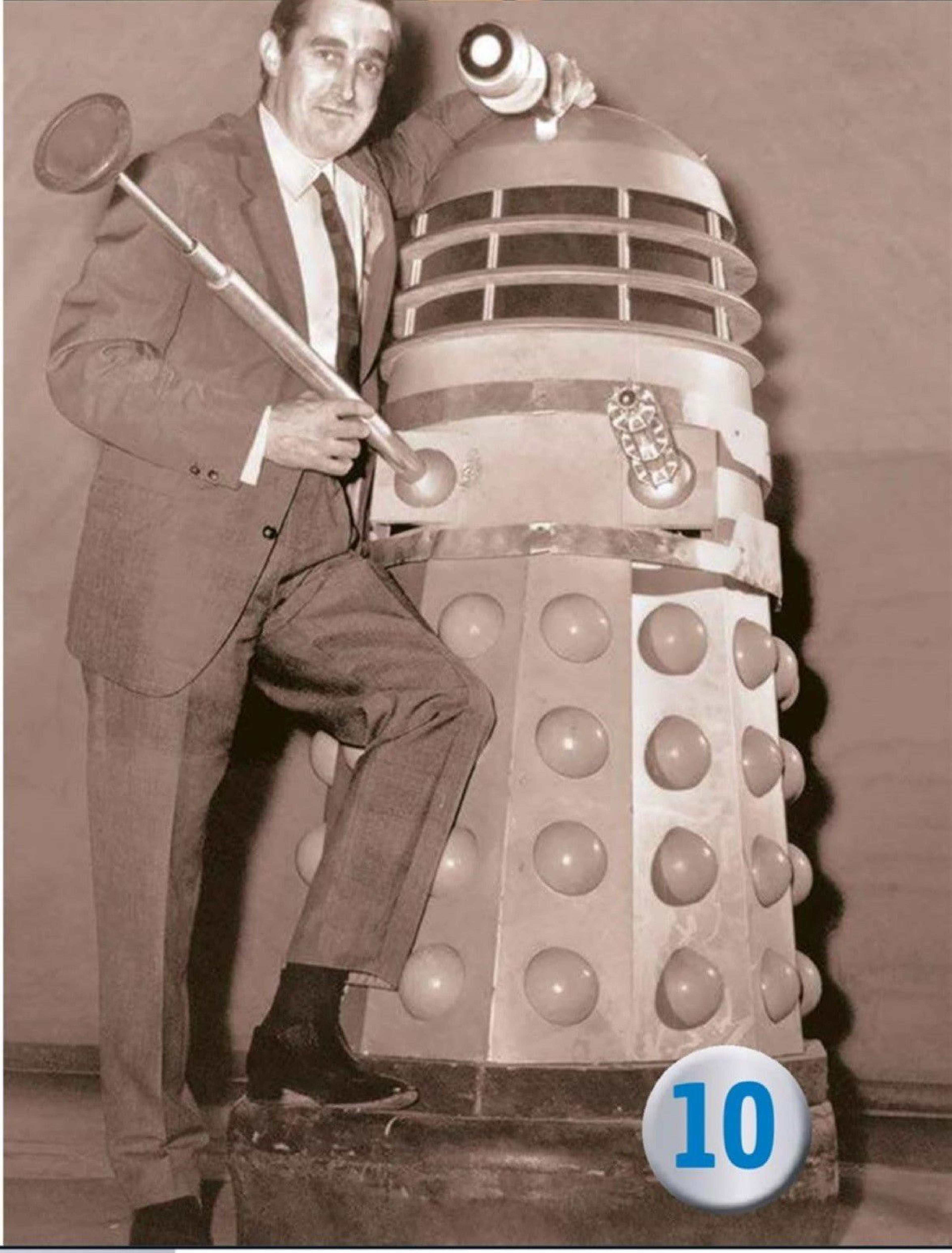

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MAGAZINE

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Welcome

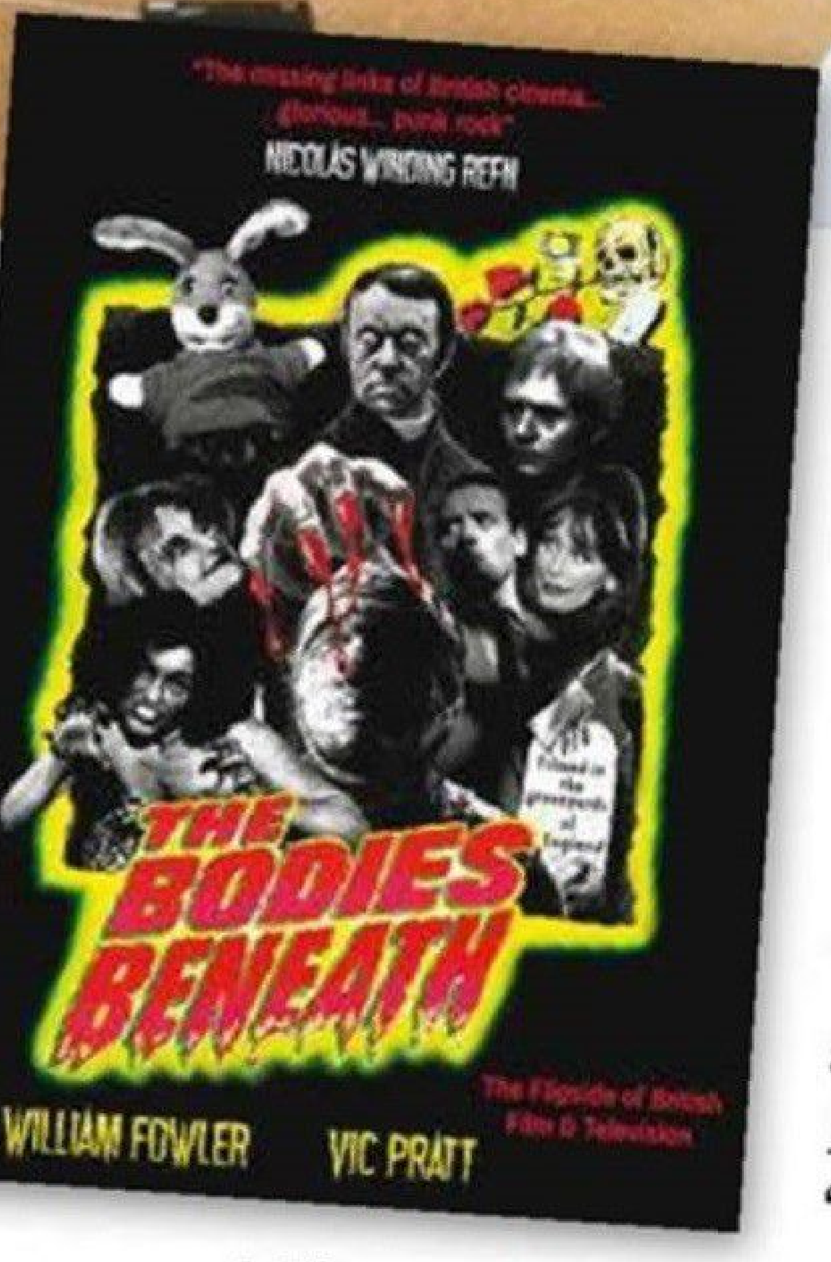
Every time I move to a new house I'm shamed by the sheer amount of stuff I need to pack up and take with me. So I embark on a familiar ritual of 'slimming down the collection'. I usually manage to discard quite a lot, but I inevitably replace it with more stuff I simply *have* to own before the next house move comes around.

When we last moved, in 2017, I unearthed my VHS cassettes. The remaining tapes are now contained in just one, half-full cardboard box. For sentimental reasons I've always kept the *Doctor Who* stories I recorded off-air in the 1980s, but nowhere in this box are there any episodes from Season 23. I clearly wasn't impressed and, hey, tapes were expensive.

There wasn't much love for *The Trial of a Time Lord* back in the day. Over the years we've learned a lot about the difficult circumstances that led to this season and the subsequent problems that very nearly scuppered it. All this behind-the-scenes knowledge has somehow managed to diminish its reputation even further.

However, a couple of things have recently made me wonder whether I've been a bit harsh on this 14-episode epic. One of them is Jacqueline Rayner's light-hearted defence of the series which begins on page 44. Jac has been sticking up for *Trial* for years and she welcomed the opportunity to share her enthusiasm in the pages of **Doctor Who Magazine**.

The other is William Fowler and Vic Pratt's *The Bodies Beneath: The Flipside of British Film and Television*. Peri Godbold, **DWM**'s art editor, bought me a copy of this excellent book for my birthday and I've enjoyed its essays on such diverse subjects as *Danger Man*, *Mother Riley Meets the Vampire* and *The Sooty Show*. Its analysis of *Doctor Who* is almost entirely devoted to *The Trial of a Time Lord*, surely an unprecedented angle in critical histories of the series.


"The missing links of British cinema... glorious... punk rock"
NICOLAS WINDING REFN
THE BODIES BENEATH
WILLIAM FOWLER
VIC PRATT
The Flipside of British Film & Television

Describing Colin Baker as "one of the most imaginative, riskiest, perhaps even best Doctors of the whole original run," Fowler's essay argues that the experimental approach of Colin's Sixth Doctor, and *The Trial of a Time Lord* itself, was unfortunately timed because the show was overshadowed, back then, by a largely inaccessible archive that had gained a near-mythological status. "You can't afford to 'not like' something when the material is so rarefied: it'd be a threat to your identity as a fan," he says. "*Who* was enlivened by its past but laden down by it too."

This is an articulate spin on the 'memory cheats' argument that older fans are familiar with. I wasn't, however, ready for Fowler's analysis of *The Trial of a Time Lord*'s conclusion, which likened the Doctor's battle with the Valeyard to the final episode of Patrick McGoohan's *The Prisoner* (1968) and Francis Ford Copppola's *Apocalypse Now* (1979). In *The Prisoner* the audience makes a shocking discovery about our hero's masked nemesis, Number 1. In *The Trial of a Time Lord*, the Valeyard's true identity proves just as surprising. And in *Apocalypse Now*, as Fowler points out, "Captain Willard travels up the river to confront and kill Colonel Kurtz and then unwittingly sort of becomes him too. Good and evil confront then collapse in on each other in all three cases."

It's brazen, and entirely straight-faced, observations like this that make *The Bodies Beneath* such a compelling read. I can't wait to see what the authors have to say in the chapter about Vincent Price's TV cookery series.

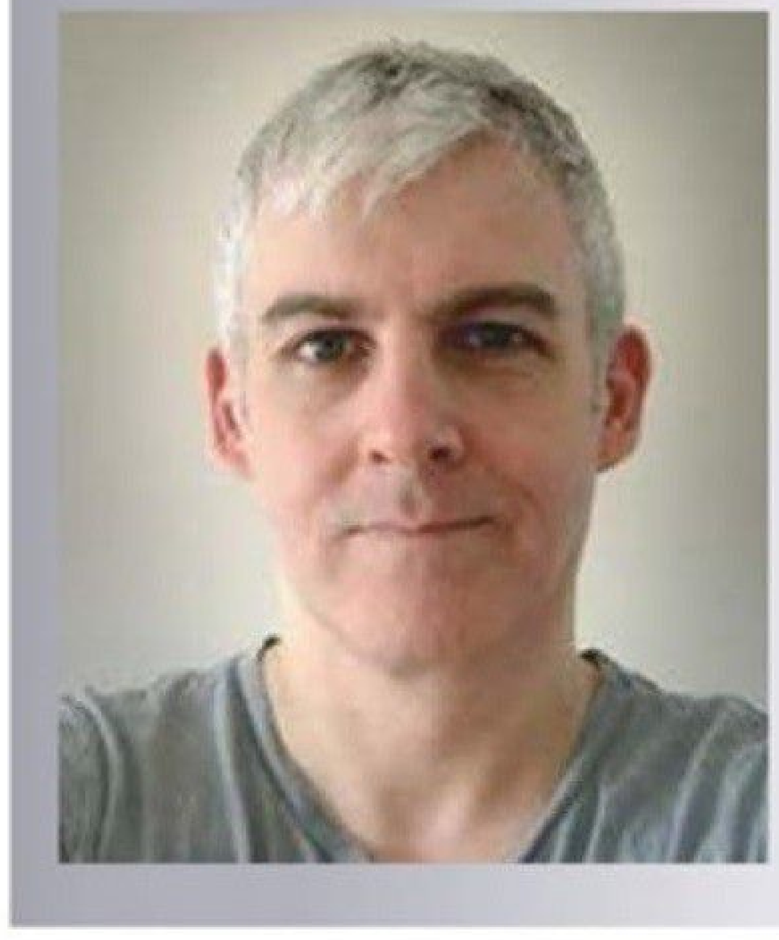
I'm also looking forward to reappraising *The Trial of a Time Lord* when it's released on Blu-ray in September. Even though it is, of course, more stuff to add to the collection...

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

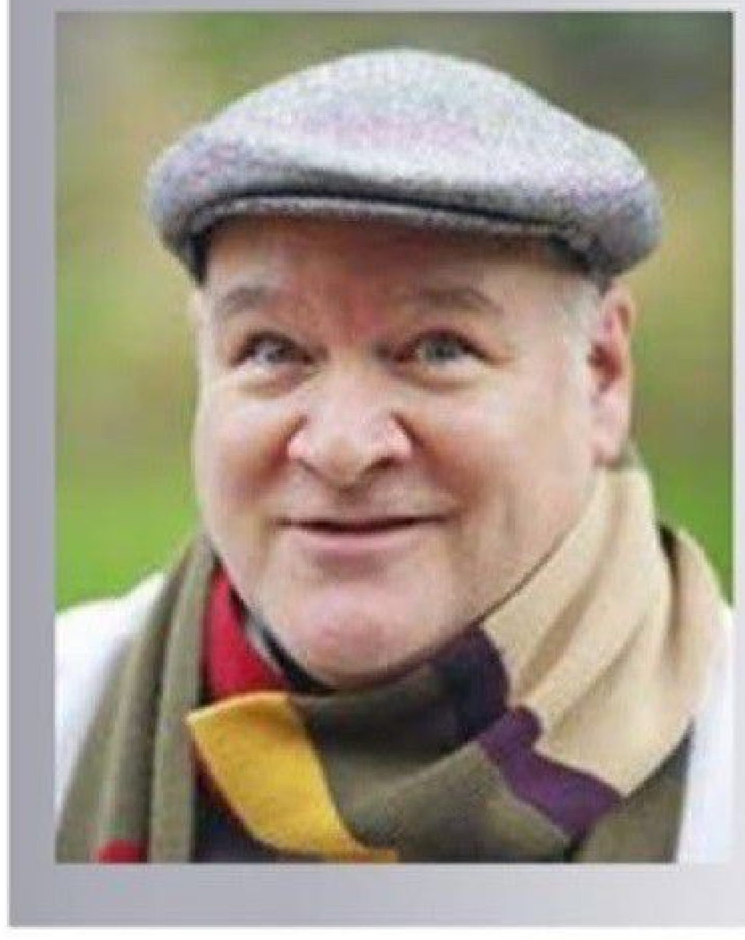
Richard Atkinson

A longstanding contributor to **DWM**, Richard has supplied the crossword for every issue since January 2011 – that's over 100 crosswords! He's worked on some of the UK's bestselling magazines and last year collaborated with Mike Tucker and Gavin Rymill on BBC Books' *TARDIS Type 40 Instruction Manual*.



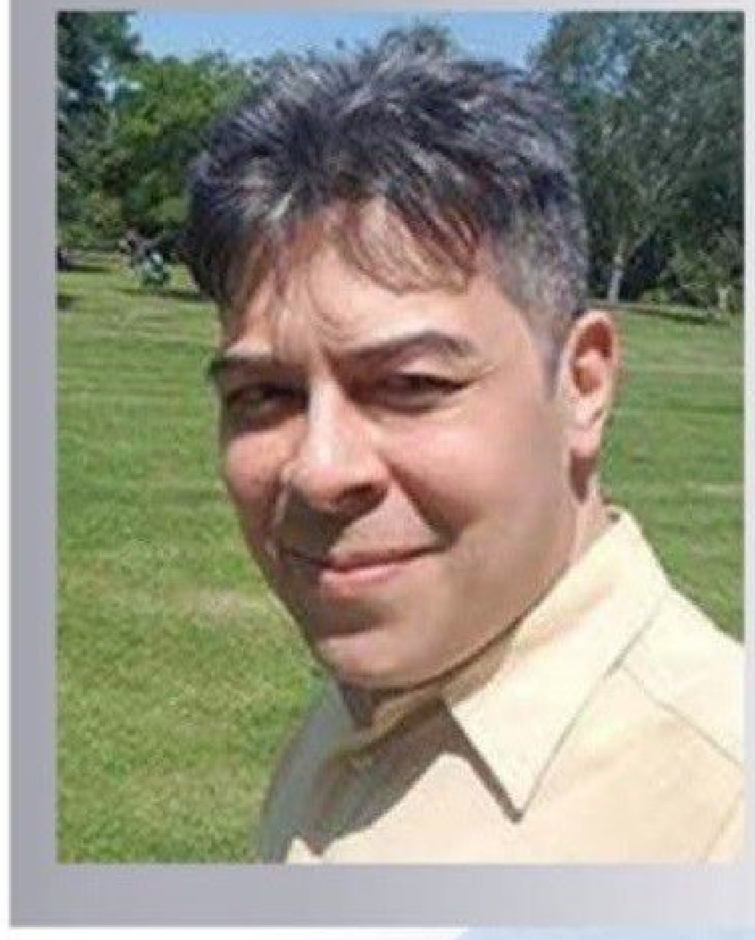
Richard Molesworth

Richard is the author of *Wiped: Doctor Who's Missing Episodes* and *Robert Holmes: A Life in Words*. He has produced numerous audio commentaries and documentaries for the *Doctor Who* DVD range, and is currently project-managing the *Doctor Who: The Collection* Blu-ray box sets. Richard examines *The Robots of Ravolox* on page 40.



Peter Ware

DWM's deputy editor made his first contribution to the magazine in issue 64, way back in 1982. A founder member of the Time Team, he's been on the *editorial* team for 12 years now – longer than anyone except his former boss, Tom Spilsbury. In his spare time, Peter enjoys eating, sleeping and watching *Doctor Who*.



Gallifrey Guardian

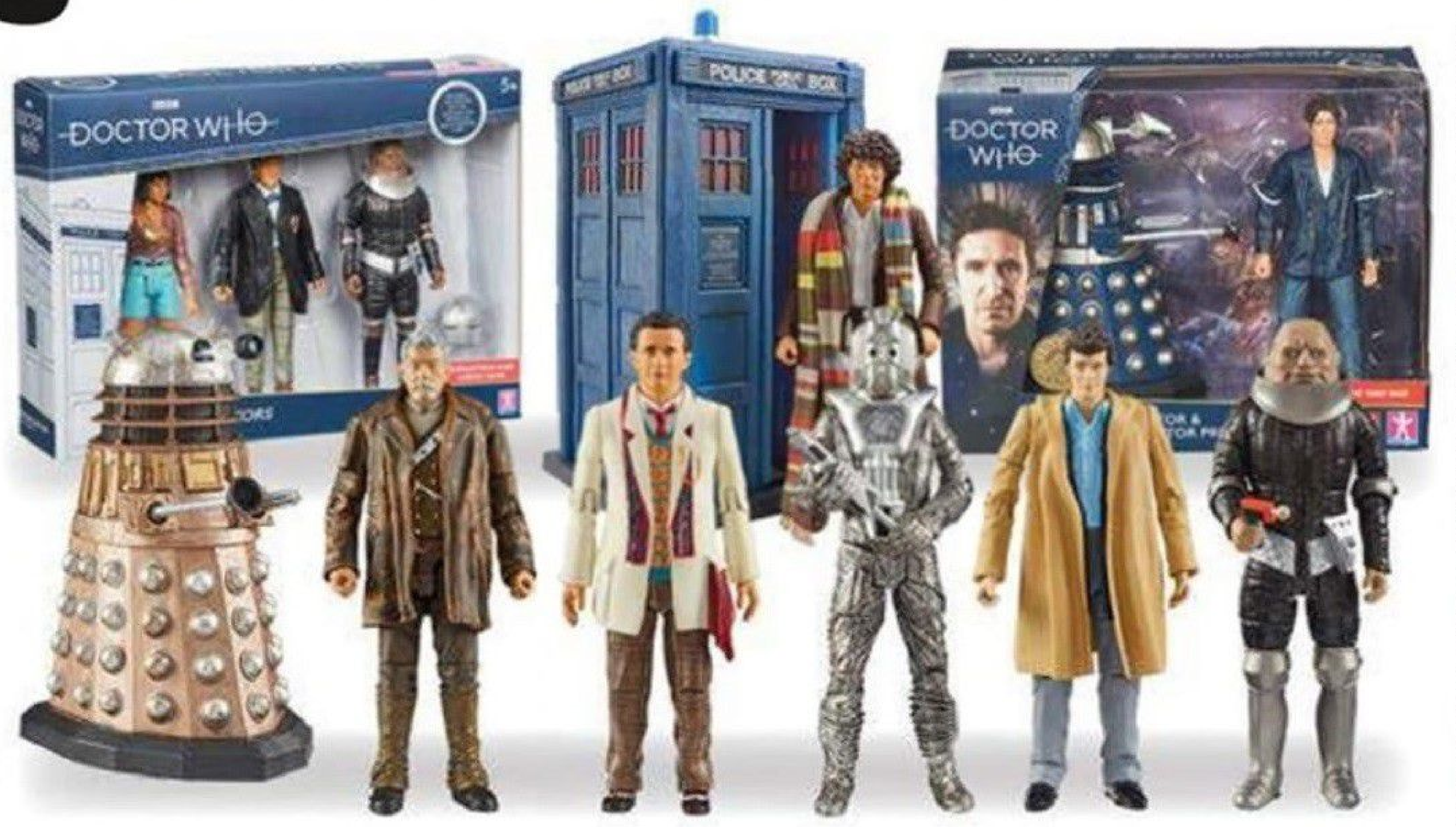
The latest official news from every corner of the *Doctor Who* universe...

Getting into Character

Character Options has announced its latest range of *Doctor Who* action figures.

The collection, which was revealed on Character's YouTube channel, includes the following collector figure sets:

- **The Seventh Doctor:** featuring a Cyberman and Cyberleader.
- **The Two Doctors:** featuring the Second Doctor as an Androgum, Peri and the Sontaran Stike.
- **The Sontarans:** featuring the Sontarans Stike, Styre and Lynx, plus Harry Sullivan.
- **The Fifth Doctor and TARDIS from *The Caves of Androzani.***
- **The Fourth Doctor and TARDIS from *Shada.***



As well as introducing a number of new action figures, these sets include previously unseen variations of the TARDIS. The *Caves of Androzani* TARDIS has a slightly flatter base and is stained with mud from the surface of Androzani Minor. The *Shada* TARDIS has a black base, along with the window colouring and distinctive roof lamp familiar from the late 1970s.

Three new Doctor and Dalek sets are also available. For the first time, Character has taken its inspiration from the *Doctor Who* audio adventures produced by Big Finish:

- **The Eighth Doctor and Dalek Interrogator Prime.**
- **The War Doctor and Dalek Scientist.**
- **The Seventh Doctor and Axis Strike Squad Dalek.**

These collector figure sets will be available exclusively in B&M stores across the UK from late August.

Further Adventures

Colin Baker and Nicola Bryant have reunited for the first box set of Sixth Doctor and Peri audio adventures from Big Finish.

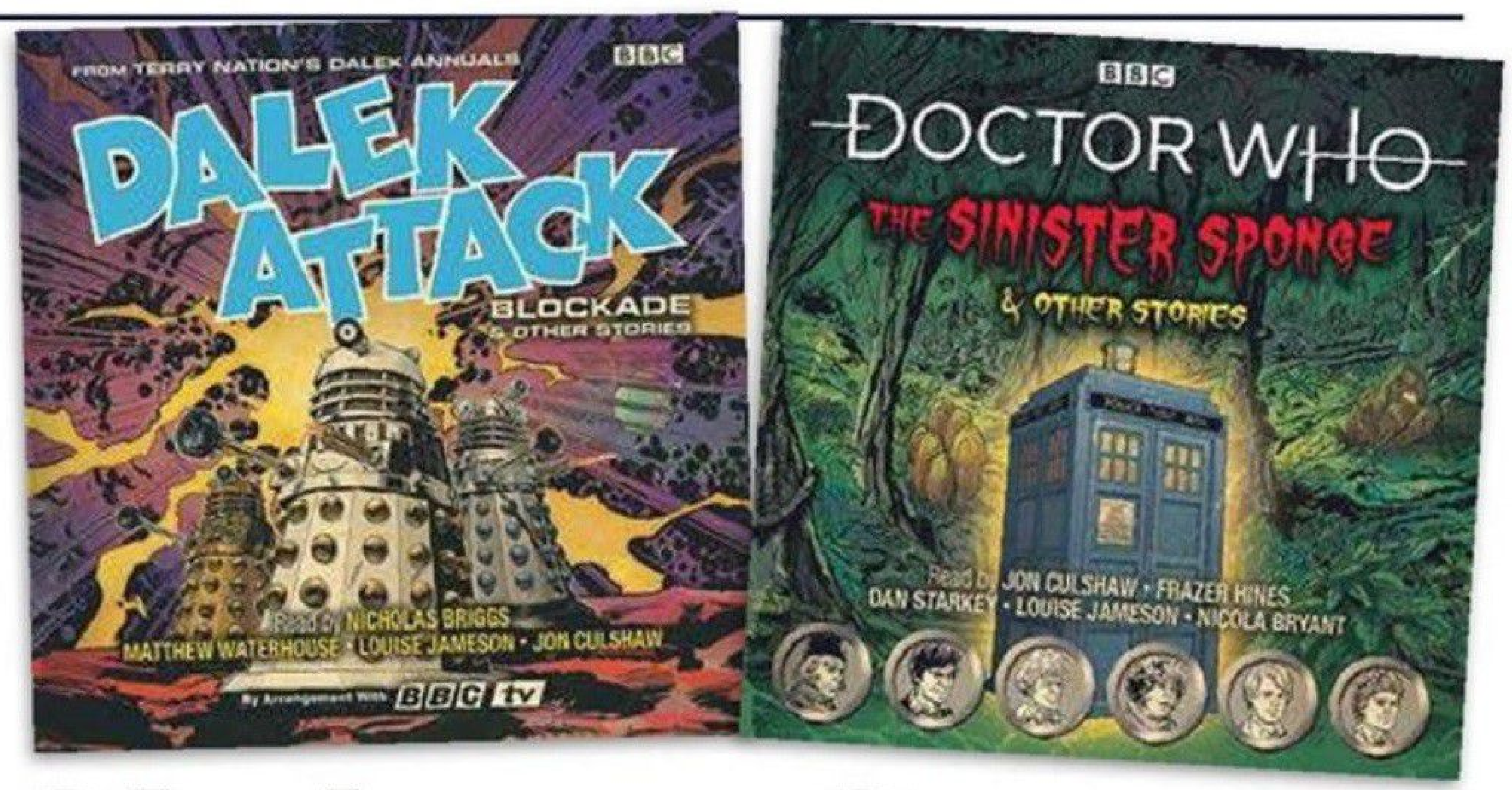
"Ever since the Sixth Doctor and Peri were reunited in *The Widow's Assassin* back in 2014, listeners have wanted a continuation of their post-*Trial of a Time Lord* adventures together," says Big Finish director and producer Scott Handcock. "Now they're getting a new collection of stories spanning the cosmos. We travel to 19th-century Africa, futuristic Earth colonies, 1970s film studios and meet the ultimate Doctor-companion relationship counsellor in Sigmund Freud."

The four stories in the box set are *The Headless Ones* by James Parsons and Andrew Stirling-Brown, *Like* by Jacqueline Rayner, *The Vanity Trap* by Stuart Manning (which also stars Colin Baker's daughter Rosie) and *Conflict Theory* by Nev Fountain.

Nicola Bryant, who plays Peri, tells **DWM**: "Because of the journey that Big Finish has given [the Sixth Doctor and Peri], both together and individually, we've been lucky enough to expand them into these amazing new people. If we were stuck with exactly what we did on television, then I think the audience might have disappeared. But we've been given such great journeys. I love coming back to this Doctor and companion."

The Sixth Doctor and Peri: Volume One will be available from *bigfinish.com* in August 2020 and is available to pre-order now.

Colin Baker and Nicola Bryant.


FROM TERRY NATION'S DALEK ANNUALS
BBC
DALEK ATTACK
BLOCKADE & OTHER STORIES
Read by NICHOLAS BRIGGS
MATTHEW WATERHOUSE · LOUISE JAMESON · JON CULSHAW
By Arrangement With BBC tv
BBC
DOCTOR WHO
THE SINISTER SPONGE
& OTHER STORIES
Read by JON CULSHAW · FRAZER HINES
DAN STARKEY · LOUISE JAMESON · NICOLA BRYANT

Sinister Sponge

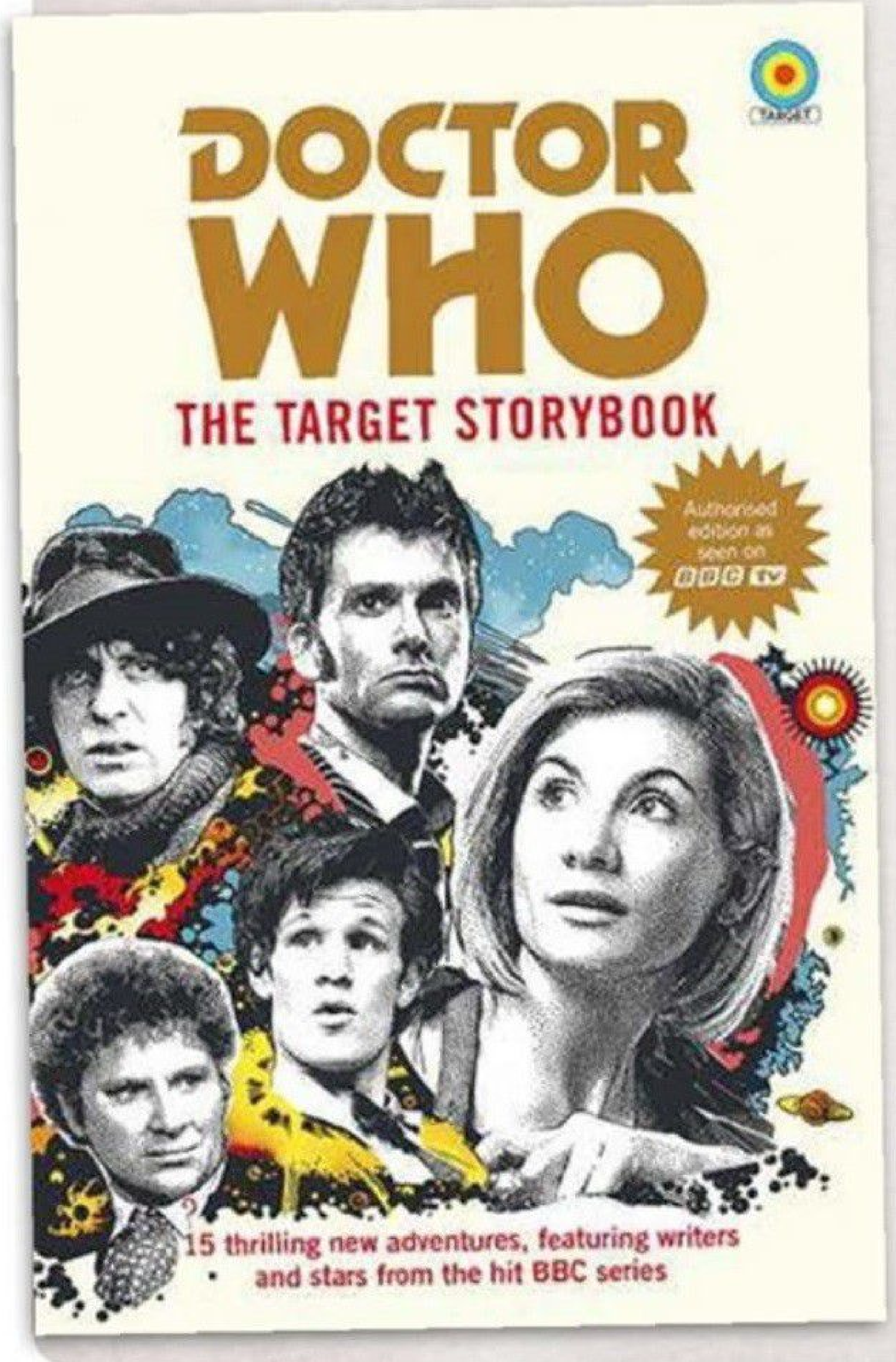
BBC Audio has announced two new story collections in its *Audio Annual* series, set for release later this year.

The Sinister Sponge & Other Stories is a selection from the pages of the *Doctor Who Annuals* that were published from the 1960s to the 80s. The adventures are read by Jon Culshaw, Frazer Hines, Dan Starkey, Louise Jameson and Nicola Bryant and feature the first six Doctors and their companions.

The release contains *Terror on Tiro* (featuring the First Doctor), *Follow the Phantoms* (the Second Doctor, Jamie and Victoria), *The House That Jack Built* (the Third Doctor and Jo), *The Sinister Sponge* (the Third Doctor and Sarah), *The Crocodiles from the Mist* (the Fourth Doctor and Leela), *The Nemertines* (the Fifth Doctor, Tegan, Turlough and the Brigadier) and *Beauty and the Beast* (the Sixth Doctor and Peri).

Meanwhile, *Dalek Attack: Blockade & Other Stories from the Doctor Who Universe* comprises five stories from Terry Nation's *Dalek Annuals* of the 1970s: *The Fugitive*, *Assassination Squad*, *Blockade*, *The Planet That Cried 'Wolf!'* and *Nightmare.* The readings are by Nicholas Briggs, Jon Culshaw, Louise Jameson and Matthew Waterhouse.

The Sinister Sponge & Other Stories will be available from BBC Audio on 7 November, with *Dalek Attack* following on 5 December. Both have an RRP of £13.35.


DOCTOR WHO
THE TARGET STORYBOOK
Authorised edition as seen on BBC tv
15 thrilling new adventures, featuring writers and stars from the hit BBC series

Hard Target

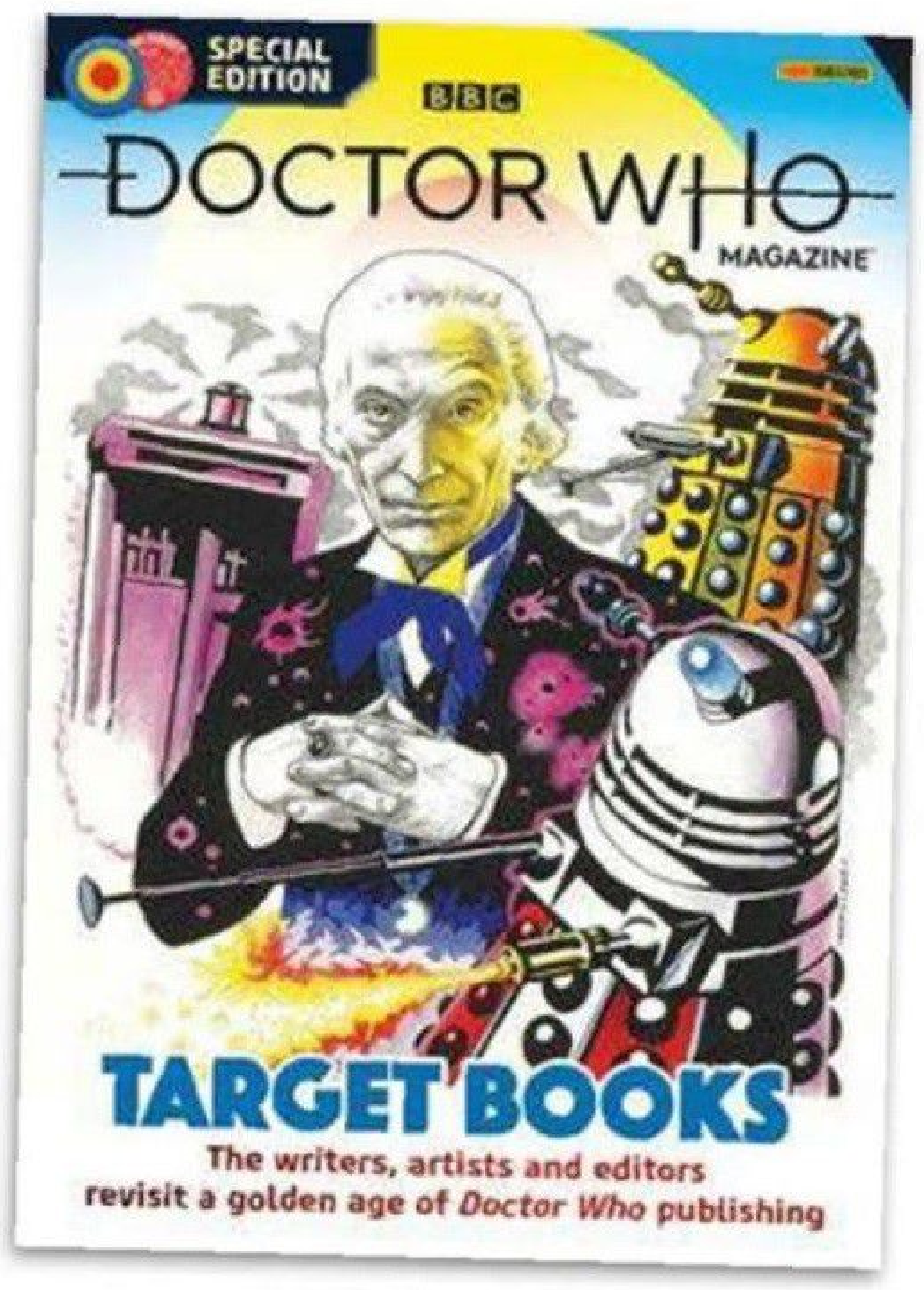
A number of celebrated writers have written new *Doctor Who* adventures for *The Target Storybook.*

In the 1970s and 80s the Target imprint was renowned for its paperback novelisations of *Doctor Who* stories. The Target logo will make a rare appearance on a hardback when *The Target Storybook* is published later this year. This anthology of *Doctor Who* prequel, sequel and spin-off stories is inspired by moments in the series' on-screen history. The book also includes a brand-new adventure featuring the Thirteenth Doctor.

The Target Storybook has a dustjacket illustration by Anthony Dry and includes contributions by Colin Baker, Steve Cole, Jenny T Colgan, Terrance Dicks, Simon Guerrier, George Mann, Una McCormack, Vinay Patel, Jacqueline Rayner, Matthew Sweet, Mike Tucker, Matthew Waterhouse and Joy Wilkinson.

It's published by BBC Books on 24 October, RRP £16.99.

Between the Lines


SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
TARGET BOOKS
The writers, artists and editors revisit a golden age of Doctor Who publishing

The latest Doctor Who Magazine Special Edition is on sale now.

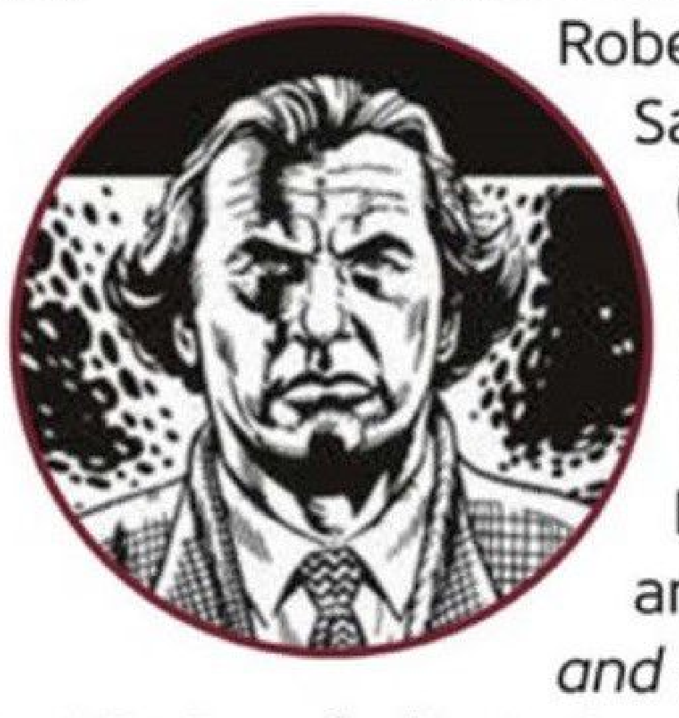
The Target Books Special Edition tells the inside story of Target's novelisations and other *Doctor Who* books, from the imprint's creation in 1973 to its revival in 2018.

Highlights include numerous rare images and exclusive interviews with the key players, including Chris Achilleos (cover artist for *The Auton Invasion*, *The Zarbi*, *The Doomsday Weapon* etc), Jeff Cummins (cover artist for *The Mutants, The Horror of Fang Rock*, *The Talons of Weng-Chiang* etc), Peter Darvill-Evans (Target Books editor from 1989), Terrance Dicks (the most prolific author of Target books), Anthony Dry (cover artist for *City of Death*, *Rose*, *The Day of the Doctor* etc), John Peel (author of the novelisations of *The Chase*, *The Power of the Daleks*, *The Evil of the Daleks* etc), Marc Platt (author of the *Battlefield* and *Ghost Light* novelisations), Nigel Robinson (Target Books editor from 1984 to 1987), Andrew Skilleter (cover artist for *The Gunfighters*, *The Abominable Snowmen*, *The Stones of Blood* etc) and Alan Willow (artist who provided internal illustrations for *The Cybermen*, *Terror of the Autons*, *The Sea-Devils* etc).

Other highlights include extracts from two unpublished manuscripts, the untold story of *Doctor Who Discovers* (based on the archive of author Fred Newman), details of foreign editions, the *Companions of Doctor Who* series, interviews with collectors who own original Target Books artwork, and an afterword from Pete McTighe, writer of the 2018 story *Kerblam!*

DWM Special Edition 53: *Target Books* is on sale now, price £6.99, in newsagents or from the online Panini shop: *store.panini.co.uk*

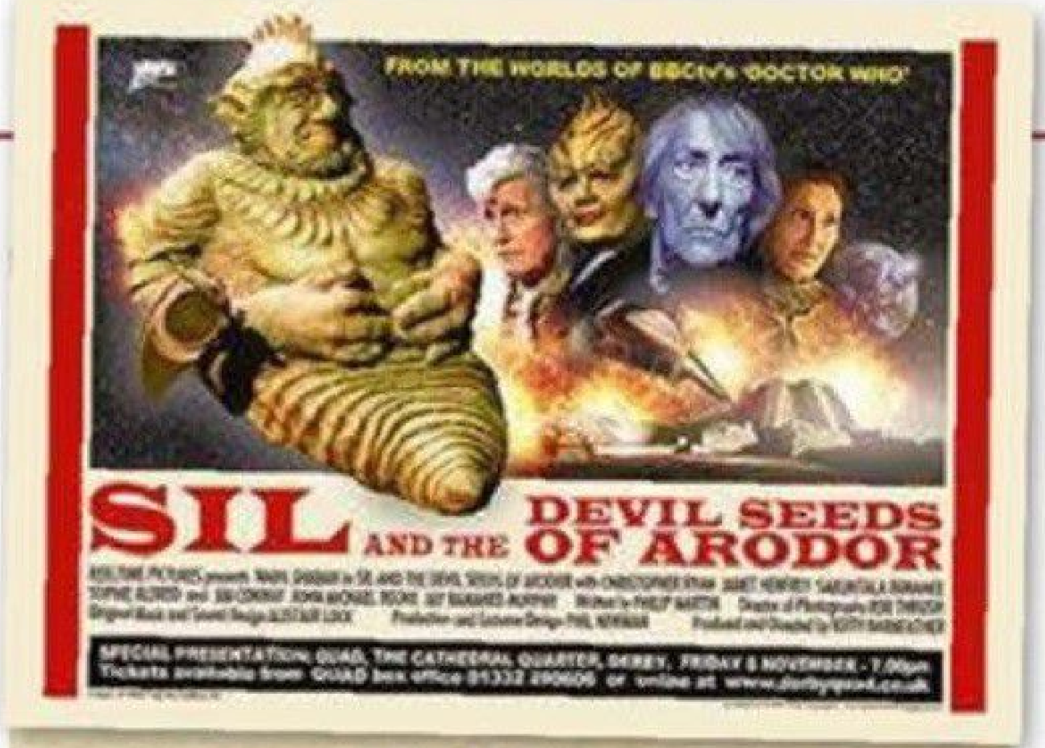
Ground Zero



***Ground Zero* will be the next collection from Panini UK featuring classic comic strips from the pages of Doctor Who Magazine.**

The collection includes *Curse of the Scarab* (featuring the Fifth Doctor), written by Alan Barnes with art by Martin Geraghty; *Operation Proteus* (featuring the First Doctor), written by Gareth Roberts with art by Martin Geraghty; *Black Destiny* (featuring the Fourth Doctor), written by Gary Russell with art by Martin Geraghty and Bambos Georgiou; *Target Practice* (featuring the Third Doctor), written by Gareth Roberts with art by Adrian Salmon; *Ground Zero* (featuring the Seventh Doctor), written by Scott Gray with art by Martin Geraghty and Bambos Georgiou; and *Doctor Who and the Fangs of Time* (featuring the Fourth Doctor), written and illustrated by Sean Longcroft.

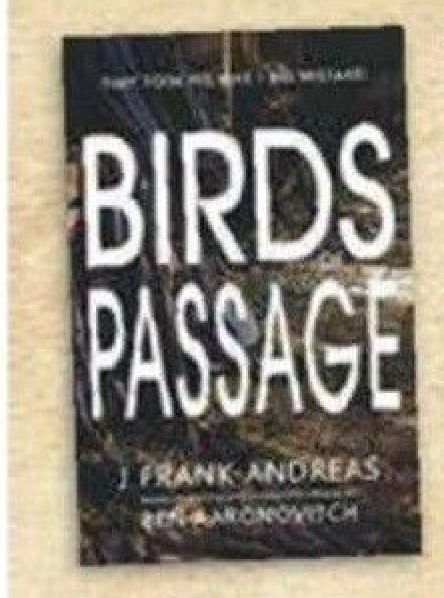
Ground Zero will be on sale from December, price TBC. **DWM**


FROM THE WORLDS OF BBCtv's 'DOCTOR WHO'
SIL AND THE DEVIL SEEDS OF ARODOR

Sil Premiere

Sil and the Devil Seeds of Arodor – a new independent production featuring Sil, who first appeared in the 1985 story *Vengeance on Varos* – will premiere in London on 3 November. At the event attendees will have the opportunity to meet the production's cast and writer Philip Martin. A screening will follow on 8 November at the QUAD cinema in Derby, with Philip Martin, Sophie Aldred and director Keith Barnfather in attendance. For more information and tickets go to: *tinyurl.com/SilPremiere* and *tinyurl.com/SilScreening.* Meanwhile, Sil actor Nabil Shaban is the latest subject of the *Myth Makers* series. This exclusive interview is available to order, download or stream from *timetraveltv.com*

Counter-Measures



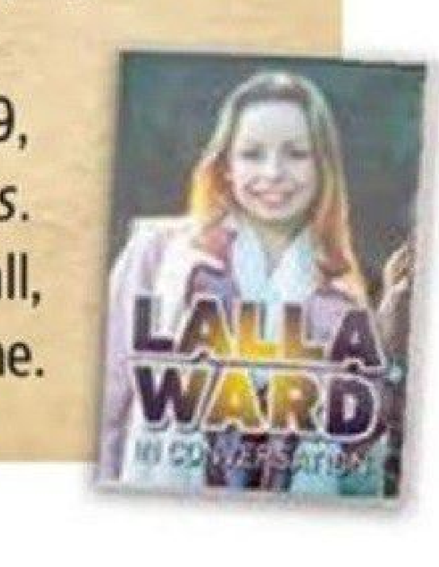
Candy Jar Books has announced novels featuring the Intrusion Counter-Measures Group, last seen on TV in 1988's *Remembrance of the Daleks*. The series is being developed by Andy Frankham-Allen and former *Doctor Who* script editor Andrew Cartmel, and is written by J Frank Andreas. *Birds of Passage* and *Birds of Prey* will form one story told over two novels. The first book is due out in 2020, with the second a year later. Visit *candyjarbooks.co.uk* for more details.

TV Years

TV YEARS
SCI-FI

The latest issue of *TV Years* magazine includes interviews with Tom Baker and Jon Pertwee, while Charlie Brooker, Jed Mercurio and *The Tomorrow People*'s Nicholas Young also share their views on *Doctor Who*. Among the other interviewees are *Red Dwarf* creators Rob Grant and Doug Naylor, *Blake's 7*'s Paul Darrow (his final interview), and *Sapphire & Steel* themselves – Joanna Lumley and David McCallum. It's in shops now, price £4.50.

Talking to Lalla



Lalla Ward in Conversation is an independently produced hour-long interview with the actor most famous to *Doctor Who* fans for playing Romana from 1979 to 1981. It's available now, price £10.99, from *tinyurl.com/LallaTalks*. Proceeds go to Denville Hall, the actors' retirement home.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

DOCTOR WHO
THE CHRISTOPHER BARRY ARCHIVE

David Bradley enjoying **DWM** 541. Photo © David Bickerstaff.

Christopher Barry was one of *Doctor Who*'s greatest directors. Last issue **Doctor Who Magazine** celebrated the contribution he made to the series in the 1960s and 70s.

BOLD DIRECTION

MIKE SUNDERLAND

I have read **Doctor Who Magazine** since 1994, but until now have never felt compelled to share my views in these pages. I received **DWM** 541 yesterday and wanted to tell you how very much I enjoyed the feature on Christopher Barry. The essays on each of his directorial contributions to the series were insightful and have encouraged me to revisit these stories.

I became a fan in the 1990s when *Doctor Who* was available on VHS cassettes, issued in no particular order by BBC Enterprises. I therefore experienced stories like *The Daleks* [1963-64] and *The Dæmons* [1971] as packages to be consumed in a morning or afternoon and completely overlooked how seminal, technically demanding and, for the original audiences, suspenseful they were.

Christopher Barry (bottom left) directs *The Savages* in May 1966.

It was a real pleasure to see snippets from Christopher Barry's notebooks, showing how extensively he searched for the right actors to fill the parts he had to bring to life. The extracts from his correspondence offered a rare glimpse into the world of television production, and the recollections of his children and grandchildren placed his work on *Doctor Who* in the centre of a fascinating life. I appreciated this feature very much.

MERVYN CAPEL EMAIL

Thank you, Paul Kirkley! At last someone has rehabilitated *The Savages*! [See **DWM** 541.]

As one of the few people remaining who can actually remember watching it, I'd like to confirm that it was a very striking and thought-provoking parable and looked absolutely terrific.

I was 13 at the time [in 1966] and had stopped watching *Doctor Who* because I strongly disliked *The Celestial Toymaker* and the first episode of *The Gunfighters* [earlier that year], but was tipped off by a relative who knew writer Ian Stuart Black very well that the next story was going to be more adult and intelligent. He was right.

TIM GAMBRELL EMAIL

I've long felt it a shame that Christopher Barry didn't feel more positively about *The Creature from the Pit* [1979]. Far from being the nadir of his *Who* career, it's a sumptuous-looking production with an excellent cast and some cracking performances.

I may be slightly biased, as I enjoyed this story hugely as a five-year-old on original broadcast, but I've not felt disappointed by it as an adult either. The cliffhanger to Part Three is one of the best the 'classic' series ever did, delivered with utter conviction by Myra Frances. I accept that you need to look beyond the studio restrictions of the monster, and the bandits are cringe-worthy for a variety of reasons, but I still think the story has much to offer.

In July, Big Finish celebrated its 20th anniversary of producing audio *Doctor Who* and to mark the occasion released an epic adventure, told over six hour-long stories, called *The Legacy of Time*.

LASTING LEGACY

FRANK JASON RHODEN EMAIL

I just finished Big Finish's *The Legacy of Time* and I can't even begin to describe the range of emotions – from tugging at the heartstrings, to fizzing banter, to good old-fashioned anniversary fan-service.

Listening in one day-long marathon, it made me reflect on the last 20 years – both in fandom and in my own life. We've all lost, we've all gained, and hopefully we're all still growing. One certainty is that *Doctor Who* on audio has never been in safer hands. Over the

STAR LETTER

ANDREW CURNOW EMAIL

Usually I try to eke out each issue of **DWM**, spreading it across the month like rationing was still in place. However, I was unable to play my usual trick with issue 541 and rattled through the whole magazine in almost a single enthralled sitting. The (main) reason, of course, was the excellent coverage of the superb work of the late Christopher Barry.

I must admit, when I read Marcus' editorial suggesting that maybe Mr Barry was somewhat overlooked, my instinct was to disagree. But as I read on through the issue, I realised, rather to my shame, that I had indeed overlooked the fact that he directed *The Rescue*, *The Romans* [both 1965] and *The Savages* [1966].

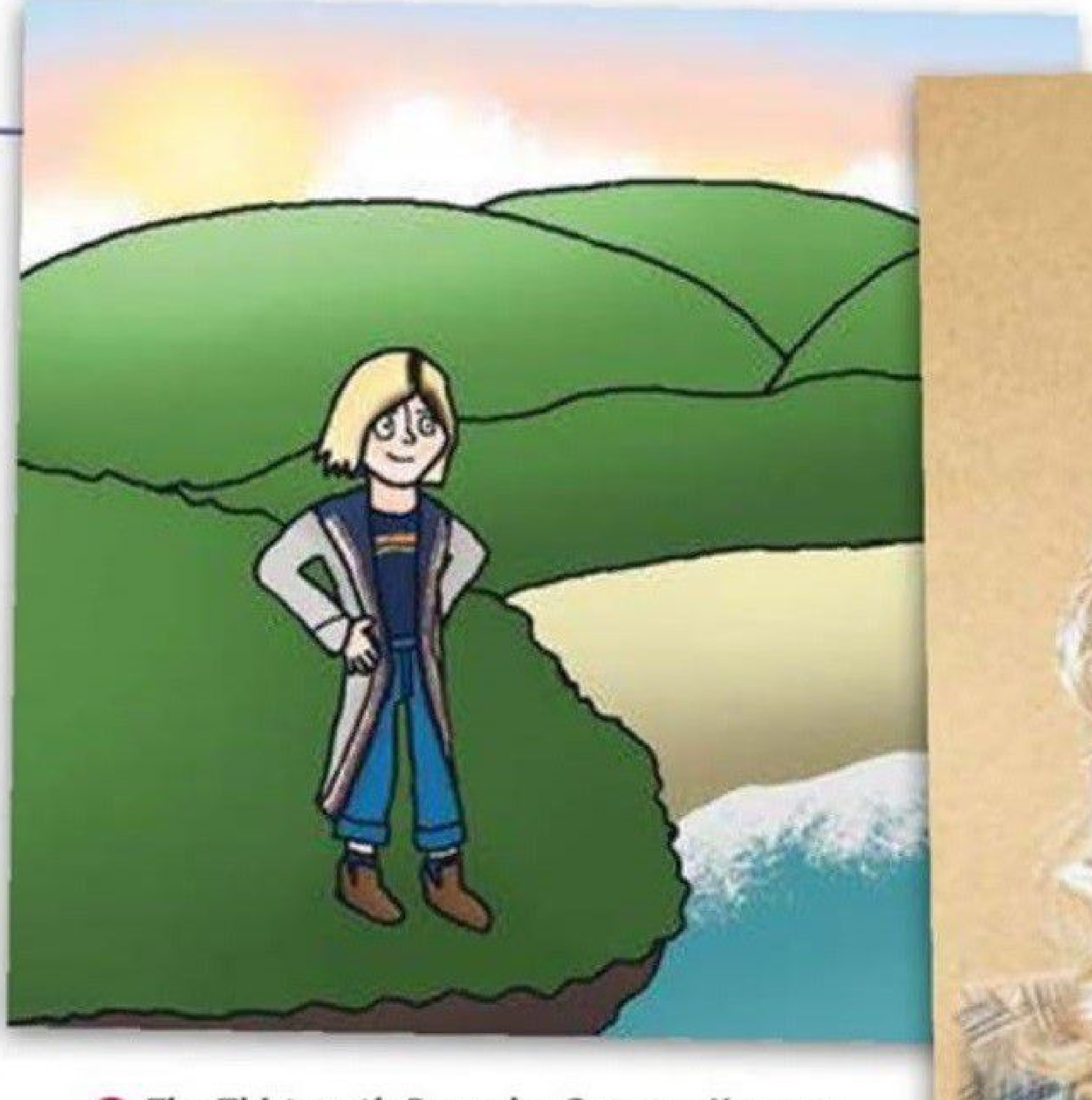
Christopher Barry pictured in the late 1960s.

The particular highlight for me was the extensive list of casting ideas on which he kept such meticulous notes. There were some fascinating surprises, such as the possibility of either June Brown or Pam St Clement playing Karela in *The Creature from the Pit* [1979] instead of Eileen Way. And, unless my eyesight is failing me, is that one Colin Baker listed as a possible Cotton in *The Mutants* [1972]?

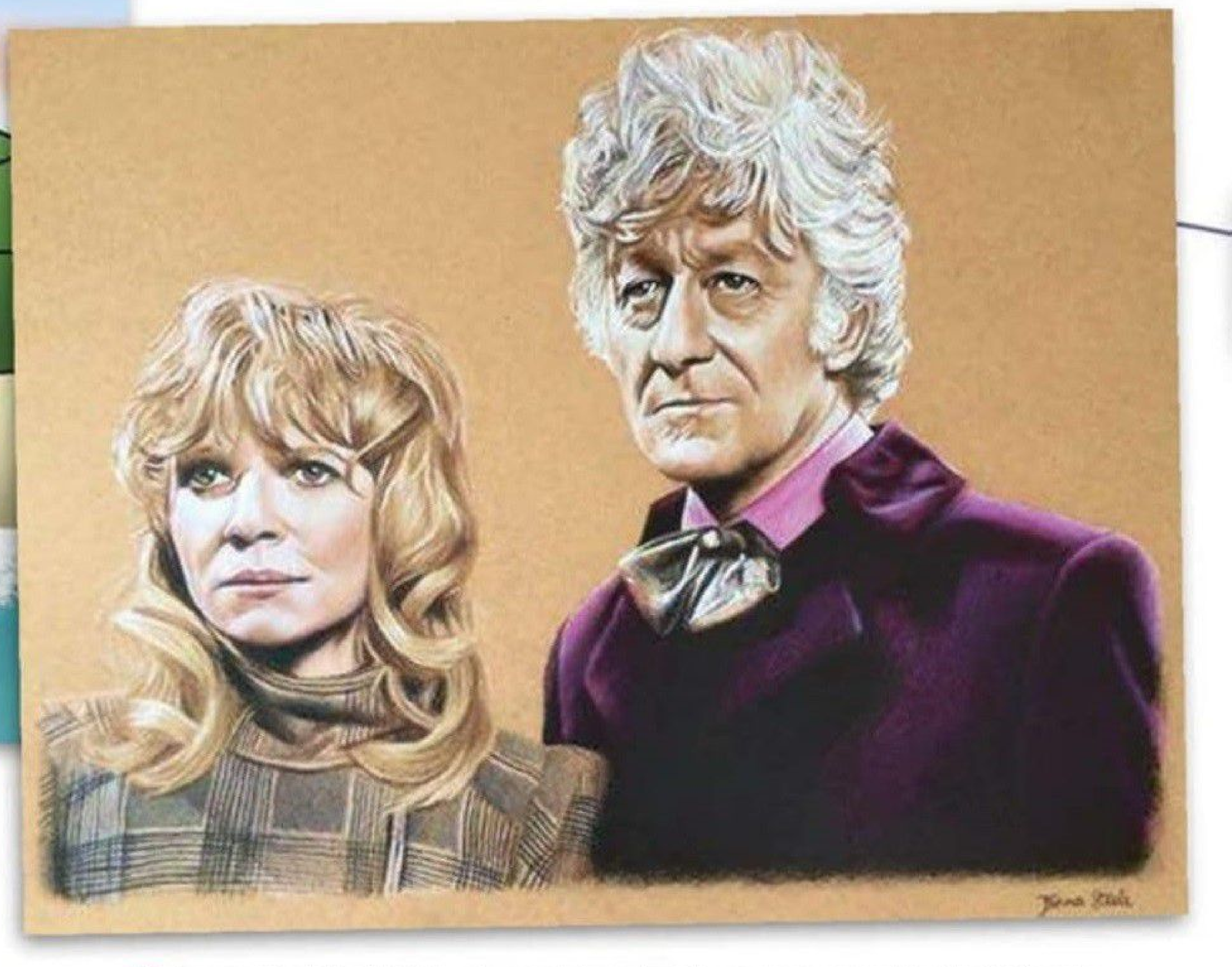
All that – plus the second part of a vintage Jon Pertwee interview *and* what looks like a previously unseen photograph of Patrick Troughton on the front cover! I don't know how you manage to keep finding this stuff – but please keep doing it!

Andrew's letter wins him a CD copy of the audiobook of the Second Doctor adventure *Doctor Who and the Enemy of the World*. It's available now from BBC Audio, RRP £20.

BBC
DOCTOR WHO
AND THE ENEMY OF THE WORLD



The Thirteenth Dawn by Gregory Kearney.


Jenna Steele

Jenna Steele's Third Doctor and Jo artwork, commissioned by Matt Crooks.

course of half of my life, Big Finish has given me a good couple of thousands of hours of listening joy.

EOGHAN DALY DUBLIN
Big Finish really blew me away with *The Legacy of Time* – a multi-Doctor event! Having previously heard a special preview at Big Finish Day 2019 [an event held in Derby on 22 June], it was great to finally see where the story went!

My favourite story in the set was *The Sacrifice of Jo Grant* – a brilliant, slower adventure that had so many stand-out moments. The same can be said for *Collision Course.* Thanks, Big Finish, for this special set and here's to 20 more years of fantastic stories!

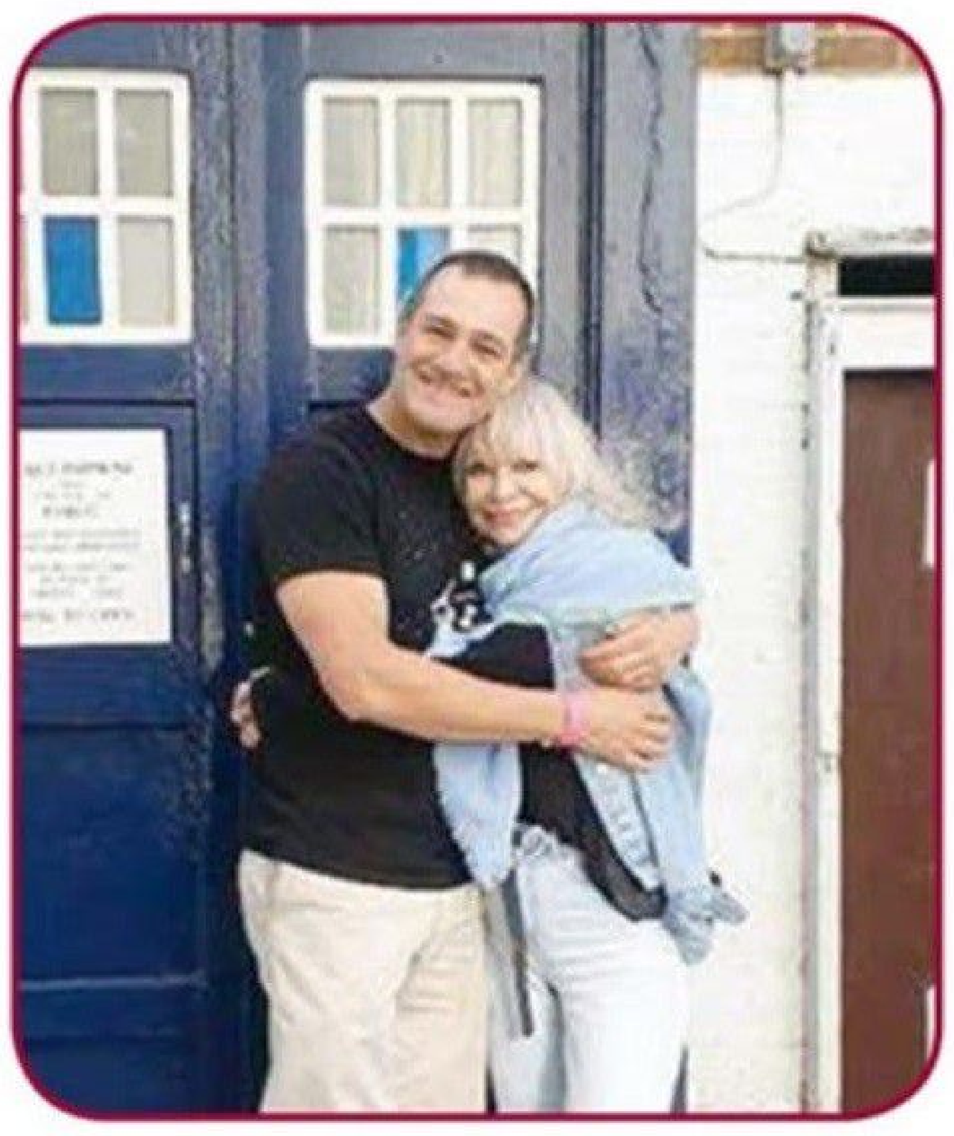
BBC
DOCTOR WHO
THE LEGACY OF TIME

GARY GILLESPIE
LONDONDERRY
There was so much good stuff on this set but I have to single out *The Sacrifice of Jo Grant*. Never has an episode from Big Finish made me so happy yet brought me to tears. A huge shout-out to Tim Treloar here – his interpretation of the Third Doctor is spot on! But for me, Katy Manning steals every scene she's in, whether it's as Jo Grant or Jo Jones.

For more details on *The Legacy of Time* and many other audio adventures, visit *bigfinish.com*

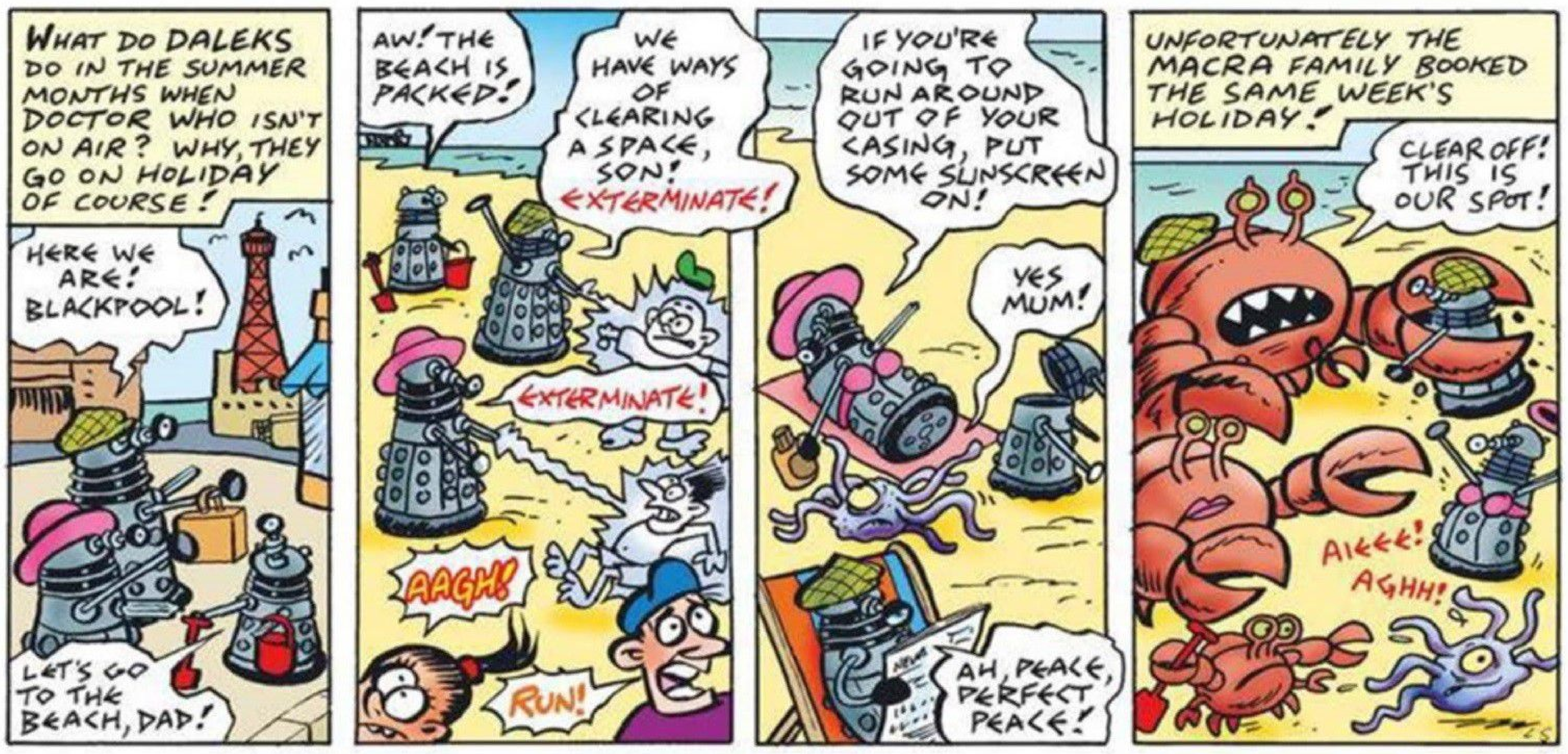
RUSSELL SUTHERN
BRIGHTON
With all the much-deserved Pertwee love going round at the moment, I thought you might like to hear about a meet-and-greet session that Katy Manning did recently. A local Brighton *Doctor Who* social group called Diva Loka organised the day and asked if they could use my hall as the venue, as I have a TARDIS and some Daleks they could use as photo backdrops. A chance to have Katy Manning in my hall for the day? I thought about it for all of two seconds before biting their hands off!

What a day! Anyone who has met Katy will know what an amazing, exciting, crazy force of nature she is. She spent the whole day talking, posing and signing, and was genuinely interested, engaged and generally quite wonderful. I even gave Katy a lift to the station after the event! Thanks to Anthony for organising and Katy for being simply fantastic. →



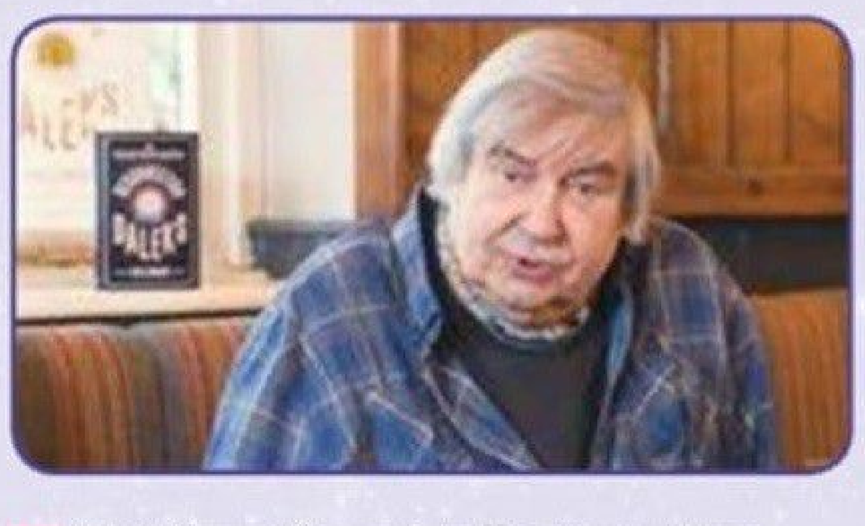
Russell meets Katy Manning.

The Daft Dimension BY LEW STRINGER


WHAT DO DALEKS DO IN THE SUMMER MONTHS WHEN DOCTOR WHO ISN'T ON AIR? WHY, THEY GO ON HOLIDAY OF COURSE!
HERE WE ARE! BLACKPOOL!
LET'S GO TO THE BEACH, DAD!
AW! THE BEACH IS PACKED!
WE HAVE WAYS OF CLEARING A SPACE, SON! EXTERMINATE!
EXTERMINATE!
AAGH!
RUN!
IF YOU'RE GOING TO RUN AROUND OUT OF YOUR CASING, PUT SOME SUNSCREEN ON!
YES MUM!
AH, PEACE, PERFECT PEACE!
UNFORTUNATELY THE MACRA FAMILY BOOKED THE SAME WEEK'S HOLIDAY!
CLEAR OFF! THIS IS OUR SPOT!
AIEEE!
AGHH!

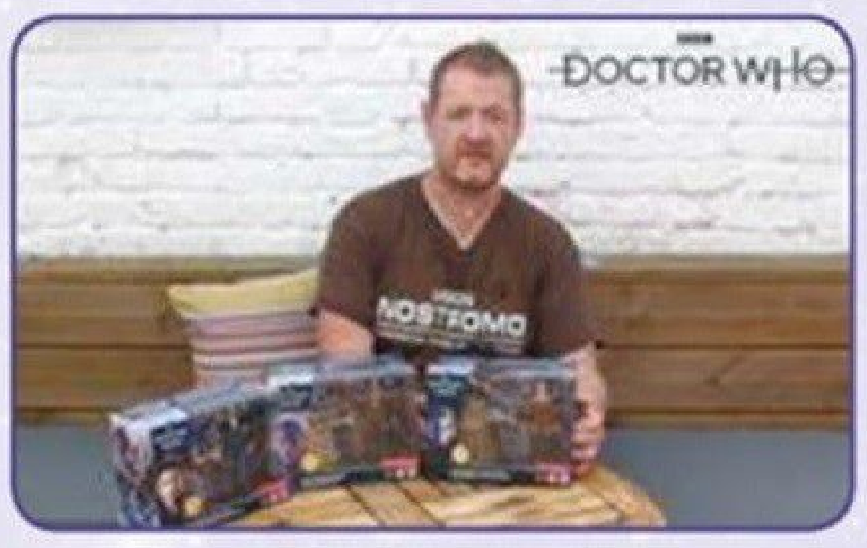
WHO TUBE

This issue's selection of *Who*-related videos...



Matthew Sweet talks to writer Eric Saward about his two new *Doctor Who* novelisations, *Resurrection of the Daleks* and *Revelation of the Daleks.* Go to: *tinyurl.com/SawardInterview*

Impressionist and comedian Jon Culshaw unboxes Demon Music's 'Skaro swirl' edition of *Doctor Who: The Evil of the Daleks* on vinyl. Go to: *tinyurl.com/SkaroSwirl*



Character's 2019 line of *Doctor Who* collectable figures and sets – available at B&M stores – is unveiled in this video. Go to: *tinyurl.com/WhoUnboxing*

A silly video reel made by Chris Allen to celebrate Christel Dee's contribution to *Doctor Who: The Fan Show*. Go to: *tinyurl.com/GoodbyeFanShow*

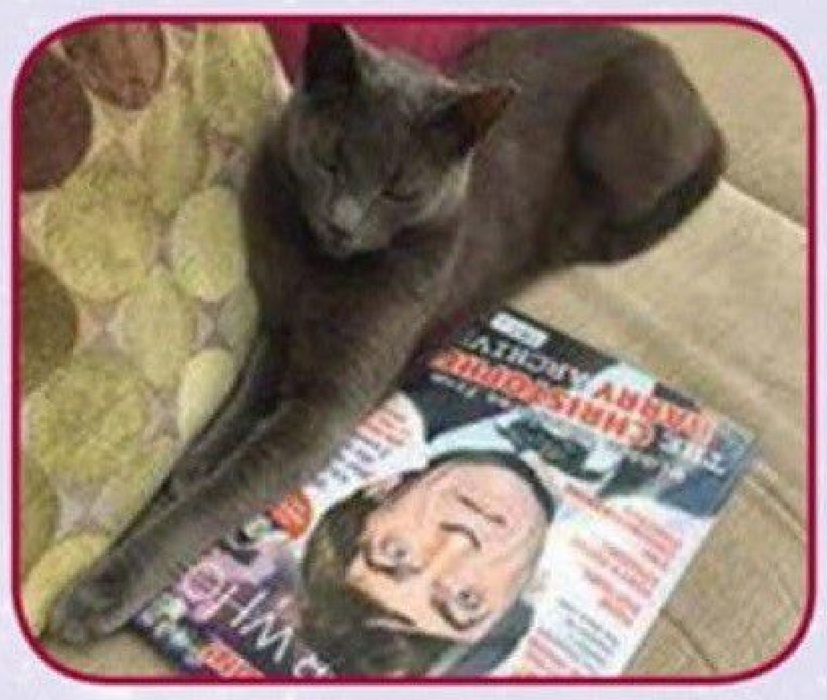
A superb piece of fan research which reveals the behind-the-scenes story of the Dalek Supreme from 1973's *Planet of the Daleks*. Go to: *tinyurl.com/DalekSupreme*

Galaxy Forum

ON TWITTER...

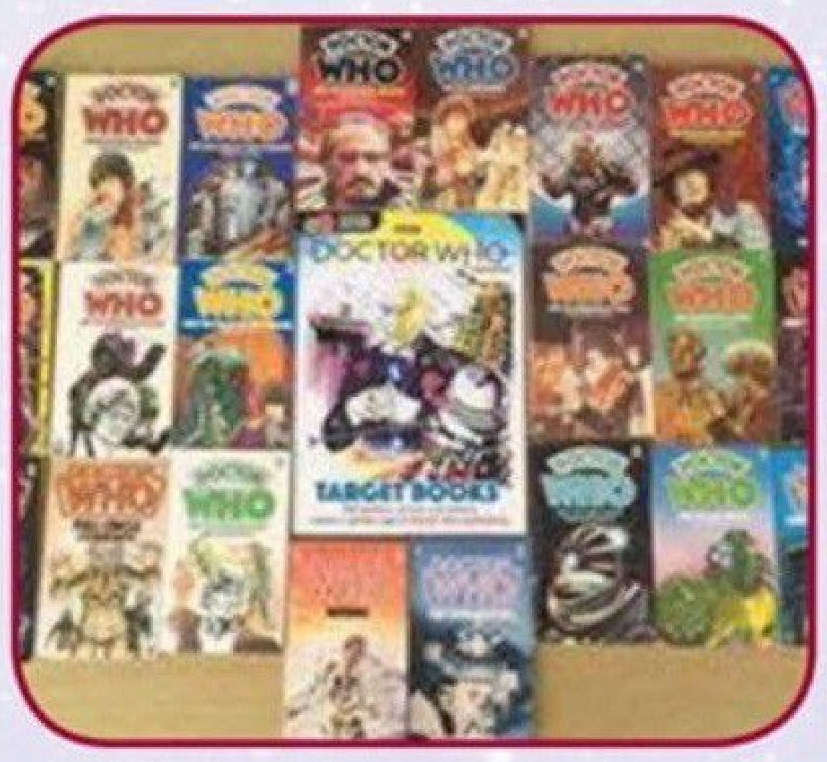
@d_kompare Excellent features on the life and work of director Christopher Barry in **DWM** 541. Now I'm curious about his other TV work beyond *Doctor Who.*

@tardis_monkey The cat approves of **DWM** 451.



@Bradleycoke14B Enjoyed the latest **DWM** Special Edition about the Target books. Although I was not born when they were most popular, it is fascinating to read about the history of these books.

@tastyparmo Just arrived today: an excellent new Special Edition of **Doctor Who Magazine** dedicated to Target books, here together with my small Target Books collection, some very old and well-thumbed *#DoctorWho*



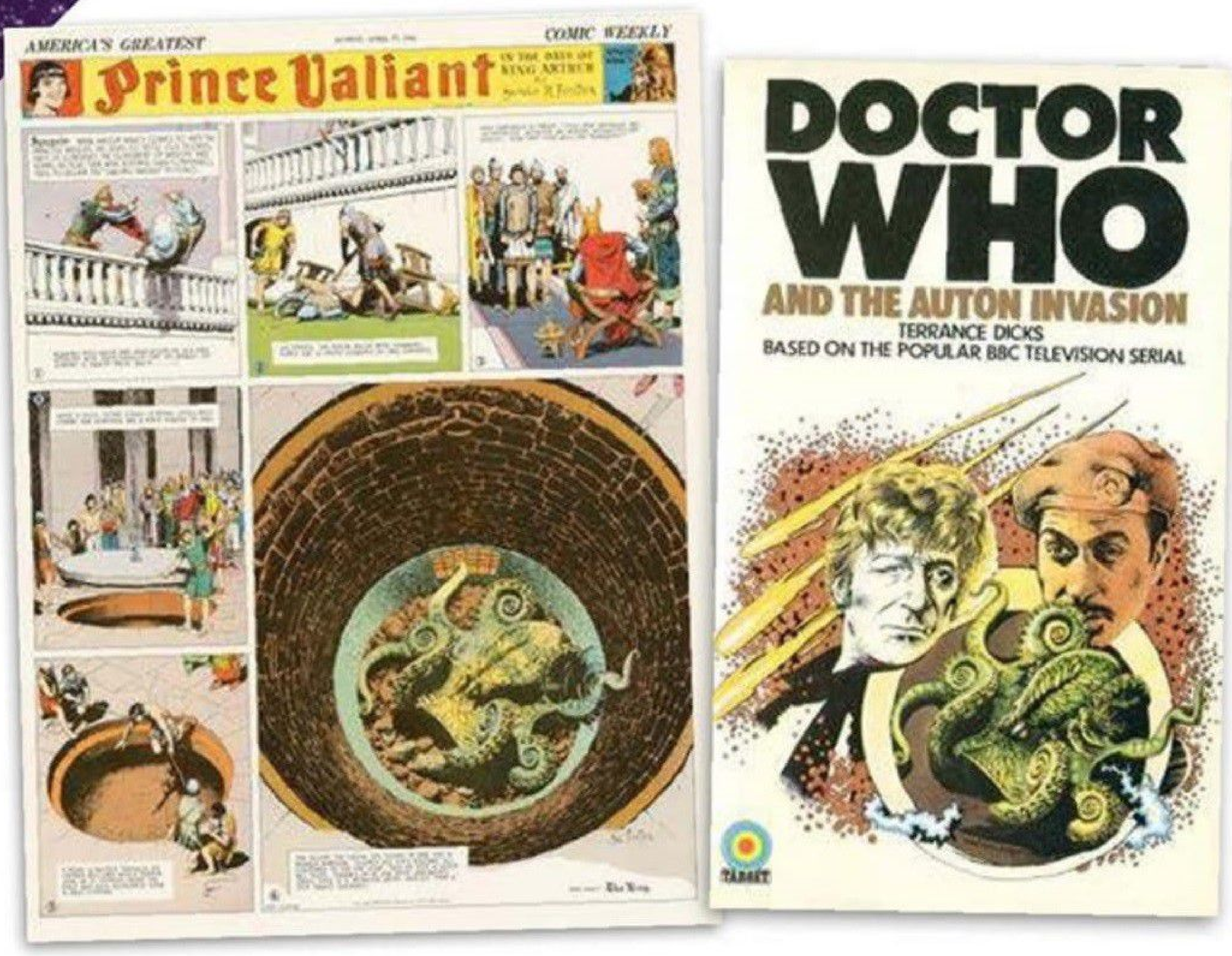
@RealFloppyLion If being middle-aged has one advantage, it's being able to have owned all the *Doctor Who Weeklies* for nigh on 40 years!

@Naomi_Daw Still thinking about the wonderful Van Gogh exhibition at the Tate. It was incredibly busy and I was *so* reminded of the *Vincent and the Doctor* episode of *Doctor Who*, particularly this clip: *tinyurl.com/VincentClip #VanGogh #DoctorWho*

→ HEAD HUNTING

TIM REENE EMAIL

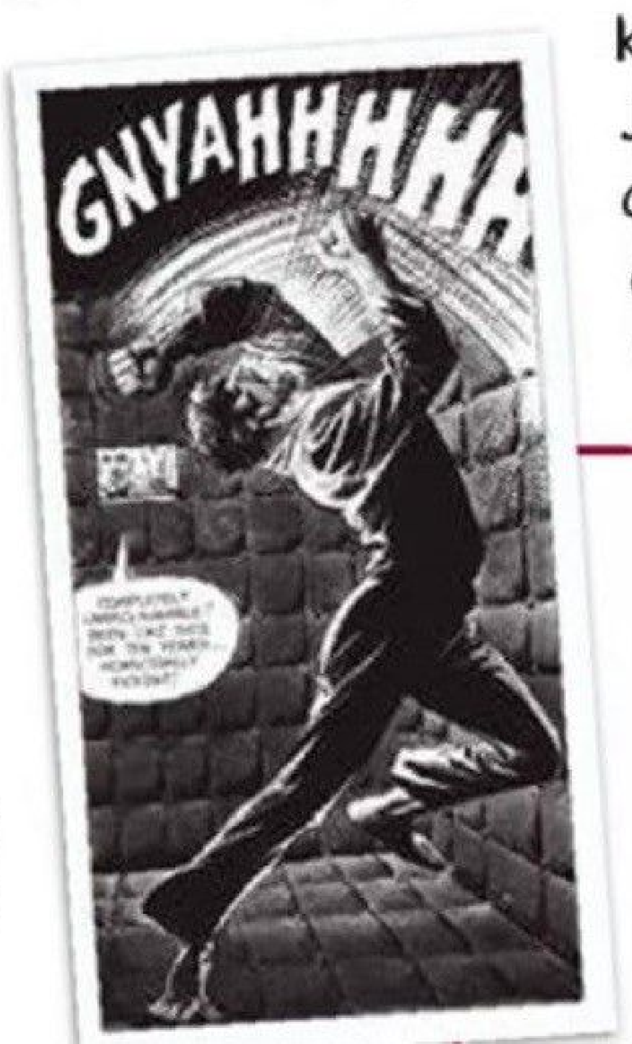
I've just enjoyed reading the *Blogs of Doom* in **DWM** 541 from *The Brain of Morbius*' Dr Solon. In his defence, wouldn't removing the Doctor's head be a logical way of preventing regeneration? If you tried to cut open a Time Lord's head and remove the brain you would probably trigger a regeneration before you could get the brain out – so Solon's plan *does* make sense!



Similarities between Hal Foster's *Prince Valiant* comic strip and *Doctor Who and the Auton Invasion*.

WILL HADCROFT EMAIL

I think James Cooray Smith's idea (in *Galaxy Forum* **DWM** 540) of asking Eric Saward to novelise his unmade Part Fourteen of *The Trial of a Time Lord* [1986] is inspired. I would certainly buy that book! I would also welcome 'Strange Matter', the version of *Time and the Rani* [1987] that was to be Colin Baker's farewell, where the Sixth Doctor destroys the Loyhargil (instead of Beyus, who did it on screen), and when dying, quotes Charles Dickens: "It is a far, far better rest that I go to..." Would Pip Baker be up for writing it?



13 REASONS WHY

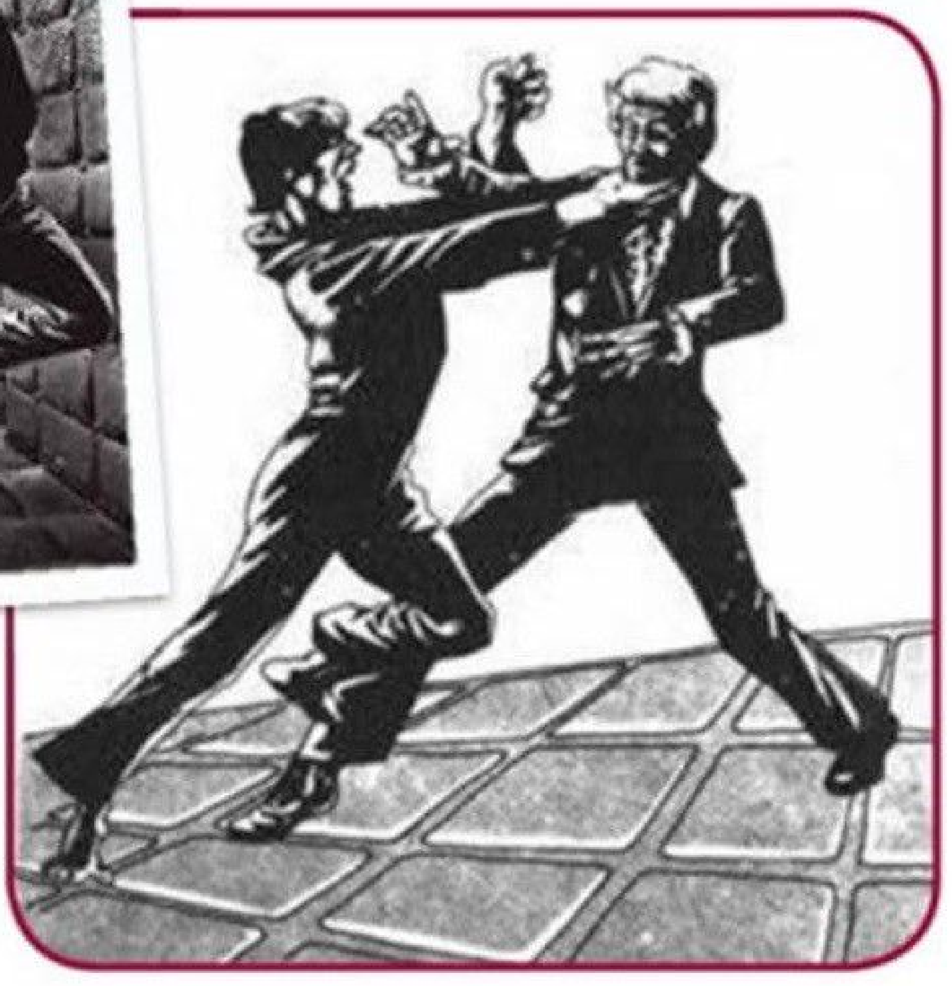
DERWIN MAK TORONTO

In the summer of 2017 I set a goal of cosplaying as each of the 'new' *Who* Doctors within a year. Then came the announcement of Jodie Whittaker as the Thirteenth Doctor. A friend of mine asked, "What are you going to do now that the Doctor's a girl?" "I'll have to buy a wig," I told her.

And I did. I've cosplayed and cross-played as each of the 'new' *Who* Doctors, including Thirteen.

ELLA MEDLAND EMAIL

I'm 11 years old and am *obsessed* with *Doctor Who*. I used to love watching it with my dad as we used to wet ourselves laughing, making jokes about the Abzorbaloff. My favourite Doctor was David Tennant, but he has been knocked off the throne by Jodie Whittaker. She is *amazing*! I loved the *Out of the TARDIS* interview with her in issue 539.



1960s horror comic *Eerie* and an illustration from *The Cave-Monsters* Target book.

LOOKS FAMILIAR

ANDY LAWRENCE EMAIL

Was Target Books artist Chris Achilleos a fan of Hal Foster's *Prince Valiant* comic strip? Flicking through a *Prince Valiant* collection, I noticed a creature in the 1941 story *The Octopus Pit* that was a dead ringer for the Nestene, as depicted on Chris' cover for *Doctor Who and the Auton Invasion* [1974].

RICHARD BUCKINGHAM EMAIL

Chris Achilleos has always been my favourite *Doctor Who* artist. Reading the interview with him in **DWM**'s excellent Target Books Special reminded me of something I recently noticed in a book that reprints strips from the 1960s horror comic *Eerie*. In 1966 there was an *Eerie* story called *Shrieking Man!* I wonder if Steve Ditko's artwork partly inspired one of Chris' illustrations for the Target book *The Cave-Monsters* [published in 1974]. Those legs look a bit familiar!

Well spotted, Andy and Richard, although none of this diminishes the brilliance of Chris Achilleos' Target artwork. You can read our interview with Chris, and much more besides, in the Target Books Special Edition, which is on sale now, price £6.99.

WORLDS AWAY

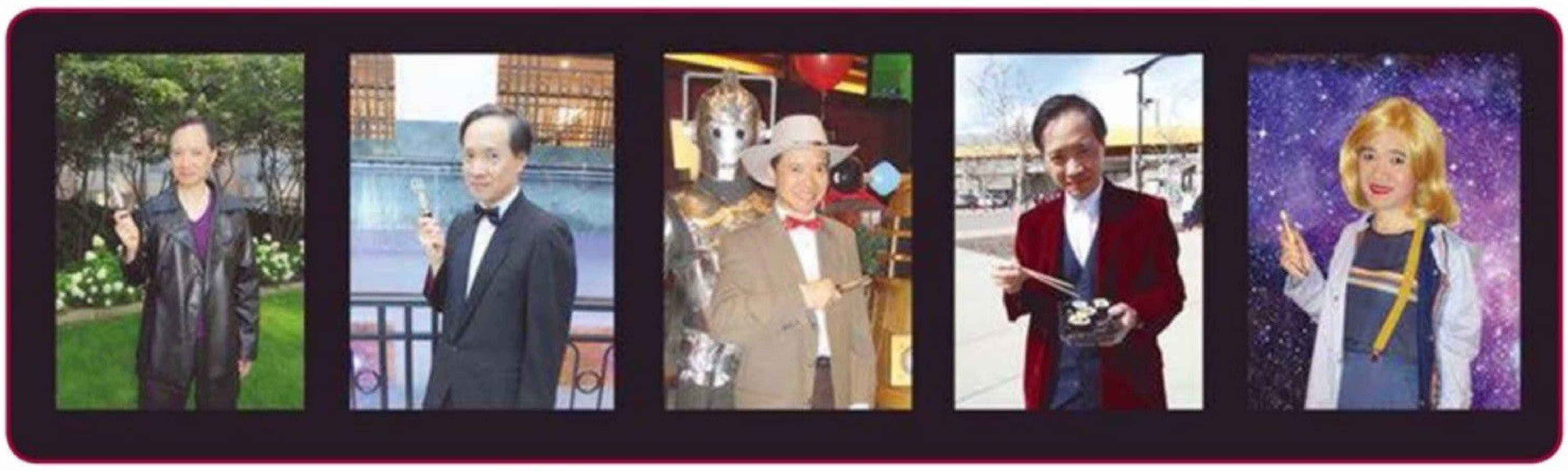
RIAIN BIEHLE EMAIL

At the time of composing this email, it's been a little over a year since I lost my home thanks to the devastating California wildfire known as the Carr Fire. To say it hasn't been fun since is quite the understatement. I often find myself flocking to *Doctor Who* as an escape.

I can now appreciate the idea of being whisked away on an adventure in a police box more than ever before. Sadly, I lost my prized collection of **Doctor Who Magazine**s due to the aforementioned blaze. However, this hasn't stopped me from obtaining my monthly issue. **DWM** is simply too packed to the brim with content to just give up. And like the show itself, it's a gateway into the positive side of life. So, as I continue to move on past the Carr Fire – thank you, *Doctor Who*, and especially, thank you to the staff of **Doctor Who Magazine**.

Thank you for your kind words, Riain. We're glad to hear that you value the magazine so much and we wish you all the very best.

There'll be more of your letters, pictures and artwork next issue. Send them in via the usual address: *dwm@panini.co.uk* DWM



Derwin Mak cosplaying every post-2005 Doctor.

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THE MYTH MAKERS

Is *Doctor Who* the same show it was in 1963, or 1977, or 1989? How did the way it was made, back in the day, affect the way it was written? A galaxy of recent *Doctor Who* storytellers share their thoughts.

Feature by **PAUL KIRKLEY**

Ask Terry Nation for his advice on being a writer, and he'd invariably say the same thing: "Take the money and fly like a thief."

Terrance Dicks, meanwhile, insists to this day that his only ambition as script editor of *Doctor Who* was "not to have to show the test card at 6.00pm on a Saturday night."

Which is all very amusing. But there's a potential problem with these oft-repeated witticisms: at some point, we might actually start believing them.

"The way we think about some of the old *Doctor Who* writers is partly down to the fact we've been listening to the same stories for years," says Peter Harness, one of the dramatists who followed in the two Terrys' slipstream. "We've got a tendency to take writers' assessments of themselves on face value, when, in reality, they're the people we should probably trust the least.

"When Terry Nation talks about taking the money and flying like a thief, or Terrance Dicks talks about the test card, that's them being *modest*," he adds. "They're both immensely popular, successful writers. And you don't get that success by being a hack, or by taking the money and running. You get it by being extremely skilled."

So if *Doctor Who*'s early script visionaries aren't best placed to evaluate their own work, perhaps we should look instead to those, like Peter, who grew up in the cathode glow of their work: those thrilling tales of metal men and mad scientists, abominable snowmen and obscene vegetable matter. And who, when they were all grown up, found themselves tasked with continuing the Doctor's adventures in a new millennium.

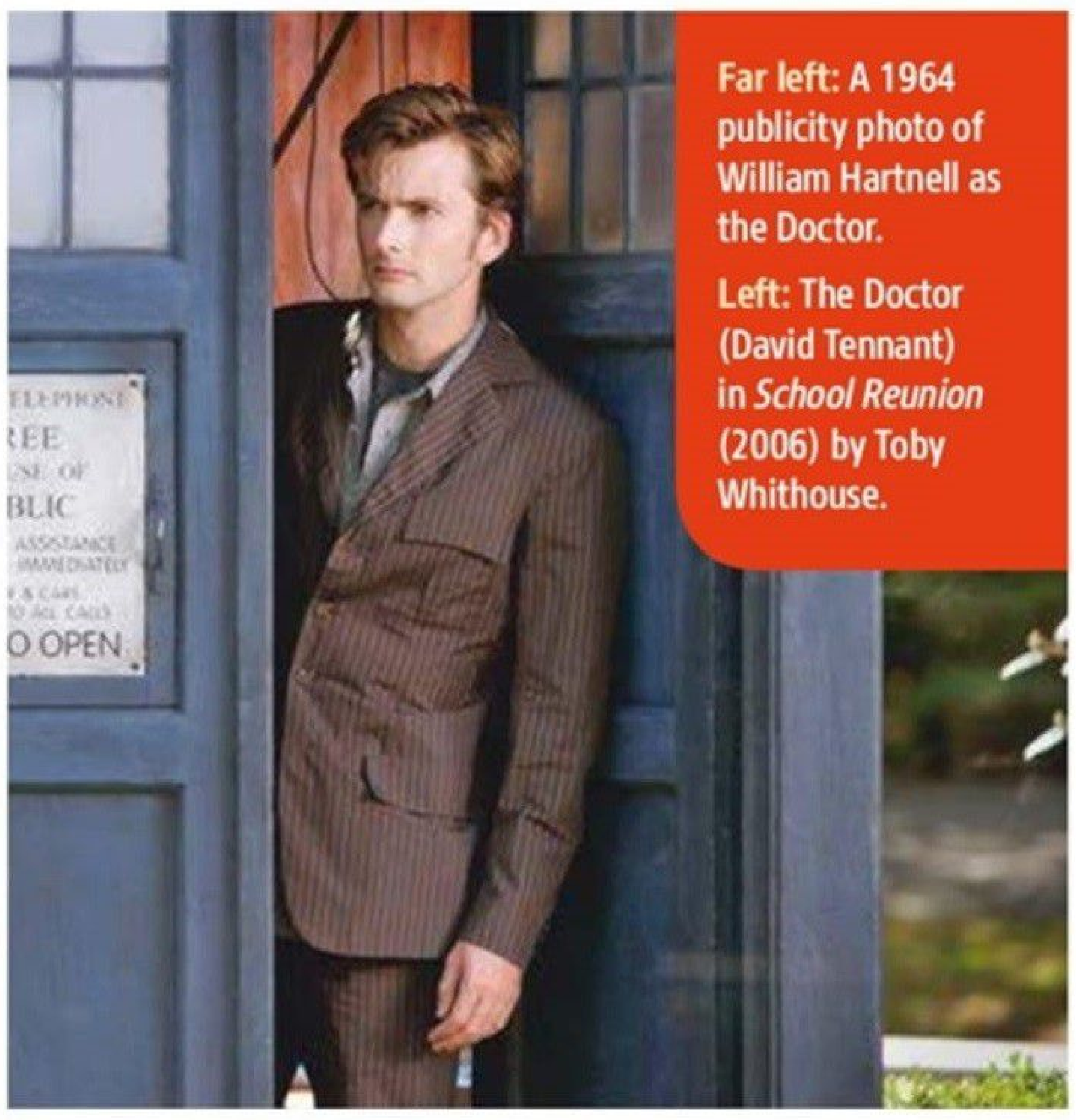
"There's really no feeling in the world like writing INTERIOR: TARDIS," says Toby Whithouse, one of many later *Doctor Who* writers who describes the show as being "woven into the fabric" of his childhood. "It's a very specific joy. And a real privilege to have, in some tiny way, contributed to the canon."

Ah, canon – a word sure to quicken the pulse of any true *Doctor Who* fan. But while there's no doubt that the series represents a single, evolving narrative, to what extent, from a writer's point of view, is 20th- and 21st-century *Doctor Who* the same show – in its anatomy, its DNA, its *bones*?

STEVEN MOFFAT: It's absolutely the same show. The extent to which it's the same show is *towering*, actually.

PAUL CORNELL: Basically, what Russell [T Davies] did is create the show as if it had kept going: as if somebody in the 1990s had had the good sense to introduce emotional continuity and arc themes. If *Doctor Who* had been allowed a natural →

"There's really no feeling in the world like writing INTERIOR: TARDIS." **TOBY WHITHOUSE**

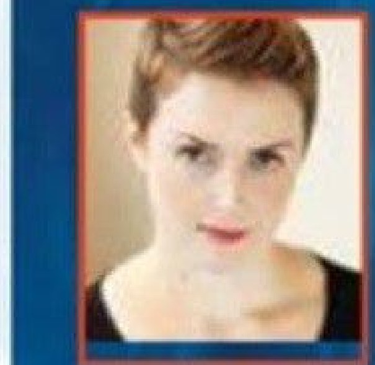


Far left: A 1964 publicity photo of William Hartnell as the Doctor.

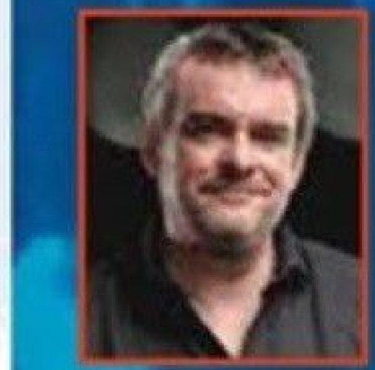
Left: The Doctor (David Tennant) in *School Reunion* (2006) by Toby Whithouse.

THE WRITERS' PANEL

Paul Cornell wrote *Father's Day* (2005) and *Human Nature/The Family of Blood* (2007), as well as numerous *Doctor Who* books, comics and audios. A writer for both DC and Marvel Comics, his other TV credits include *Casualty*, *Robin Hood* and *Elementary*.

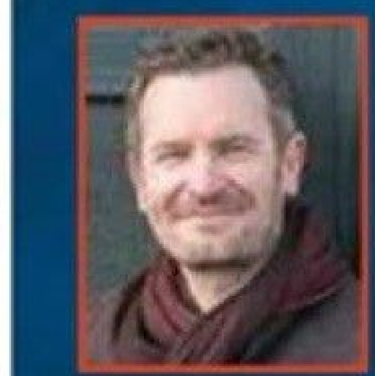


Sarah Dollard wrote *Face the Raven* (2015) and *Thin Ice* (2017). Before moving to the UK from Australia, Sarah spent four years as a writer and script editor on *Neighbours*. Other credits include *Merlin*, *Being Human* and, currently, *A Discovery of Witches*.

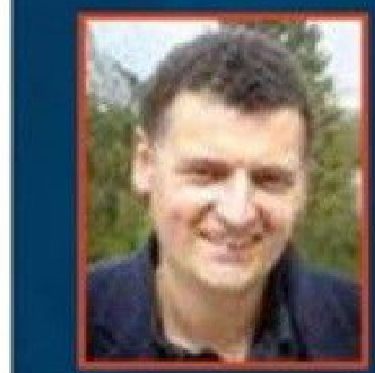


Matthew Graham wrote *Fear Her* (2006) and *The Rebel Flesh/The Almost People* (2011). He also co-created *Life on Mars* and *Ashes to Ashes*, and is currently co-showrunner of Starz' *The Spanish Princess*.

Peter Harness wrote *Kill the Moon* (2014), *The Zygon Invasion/The Zygon Inversion* (2015) and, with Steven Moffat, *The Pyramid at the End of the World* (2017). He was lead writer on *Wallander*, and his other BBC adaptations include *Jonathan Strange and Mr Norrell* and the upcoming *The War of the Worlds*.



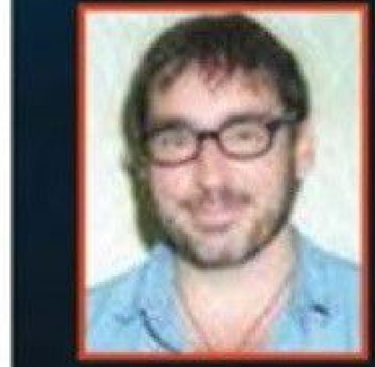
Pete McTighe wrote *Kerblam!* (2018). Other credits include *EastEnders*, *Wentworth*, *The Doctor Blake Mysteries* and the 6000th episode of *Neighbours*.



Steven Moffat was lead writer and executive producer of *Doctor Who* from 2010-17. He also created *Press Gang*, *Joking Apart*, *Chalk* and *Coupling*, as well as co-creating (with Mark Gatiss) *Sherlock* and the forthcoming *Dracula*. Awarded the OBE for services to drama, he has written more *Doctor Who* stories for television than anyone else.

James Moran wrote *The Fires of Pompeii* (2008) and the *Torchwood* episodes *Sleeper* (2008) and, with Russell T Davies, *Children of Earth: Day Three* (2009). Other credits include *Spooks*, *Primeval* and the feature films *Severance*, *Cockneys vs Zombies* and *Tower Block*.

Robert Shearman wrote *Dalek* (2005) and numerous *Doctor Who* audios, including three **DWM** poll-winners: *The Holy Terror*, *The Chimes of Midnight* and *Jubilee*. Other work includes the BBC drama *Born and Bred*, six plays for BBC Radio 4, five novels and more than 15 stage plays.



Toby Whithouse wrote *School Reunion* (2006), *The Vampires of Venice* (2010), *The God Complex* (2011), *A Town Called Mercy* (2012), *Under the Lake/Before the Flood* (2015) and *The Lie of the Land* (2017). Toby created BBC Three's *Being Human* and Channel 4's *No Angels*, and is showrunner of the upcoming BBC adaptation of Malorie Blackman's *Noughts & Crosses*.

Right: The Doctor (Tom Baker) and Leela (Louise Jameson) in *Horror of Fang Rock* (1977).

Far right: A nightmarish clown (Damon Jeffery) in Toby Whithouse's *The God Complex* (2011).

Below: This scene from *Marco Polo* (1964) – where Tegana (Derren Nesbitt) captures Susan (Carole Ann Ford) – was recorded at Lime Grove's Studio D.

→ progression, without being frozen in aspic, it would have basically been the show Russell created.

> "1960s television wasn't able to be as cinematic. It was made in small rooms with giant cameras." **PETE McTIGHE**

Did 20th-century *Doctor Who*'s largely in-studio, multi-camera set-up demand a radically different style of storytelling, compared with today's more cinematic approach?

STEVEN MOFFAT: Yes. It's really tough to make an action genre show in that way. That's how we make sitcoms. Although the truth is, they were always quite gung-ho about the limitations. If you sit *Doctor Who* alongside other shows being made at the time, it has shorter, punchier scenes. It was conspicuously fast and dynamic.

PETE McTIGHE: Television has always been about pictures as well as dialogue, but 1960s television wasn't able to be as cinematic. It was made in small rooms with giant cameras and watched on tiny TV sets. But look at how *Doctor Who* pushed those boundaries and expectations.

JAMES MORAN: Back then, it was possibly even *more* about pictures than now. Without the technology we have today, the writing really had to do extra work to put you on strange planets and into weird environments.

TOBY WHITHOUSE: The medium has changed. Now we have the technology to make the bigger, bolder, more momentous pieces, it's a shame not to take advantage of those. But there will always be a place for the smaller, more intimate, more chilling pieces. When I wrote *The God Complex* [2011], I wanted it to have that small, contained feel, like *Horror of Fang Rock* [1977] or [the sci-fi show] *Sapphire & Steel* [1979-82]. I can't think of an episode of anything else I've written without a single exterior.

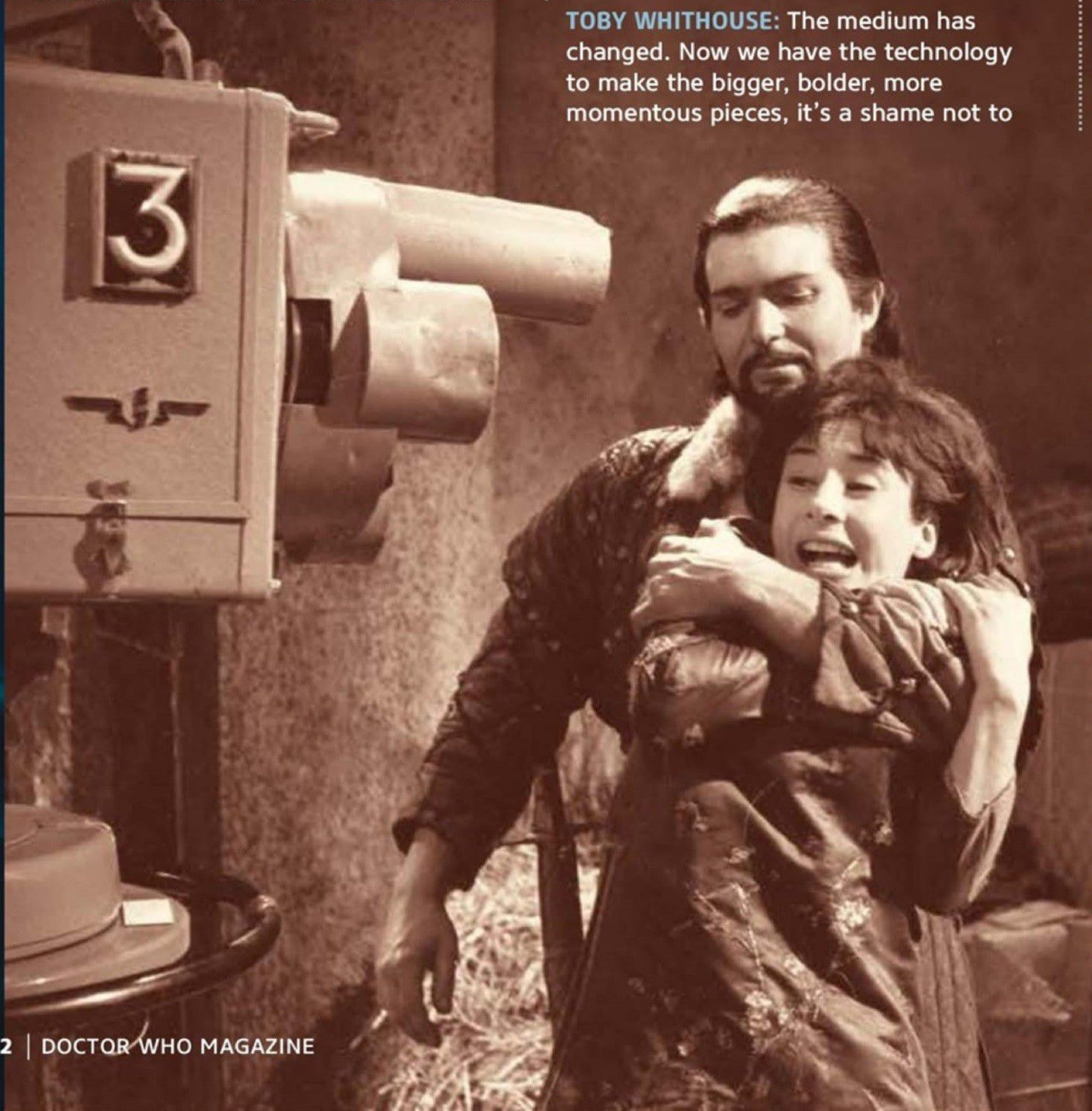
One of Russell T Davies' edicts for the revived series was not to make it "too posh" – by, for example, having the Doctor say things like "Indubitably, my dear." Did the original run's 'televised theatre' leanings encourage a more melodramatic style of dialogue?

STEVEN MOFFAT: I think that's the fan impression of how it was. But the Doctor always spoke more casually than anyone else. One of the longer-standing jokes in *Doctor Who* is how commonplace and homespun he sounds compared to all the terrible villains. We still have villains that seethe in portentous language, even now, because that's fun for the Doctor to take the mickey out of.

MATTHEW GRAHAM: It's a way of storytelling that probably did borrow a lot from Shakespeare, and from period drama.

PAUL CORNELL: I do like a bit of cod-Shakespeare, particularly when Terrance Dicks is behind it. *The Curse of Peladon* [1972] is rather dear to me.

ROBERT SHEARMAN: *Doctor Who* slides into bad melodramatic dialogue once in a while, but I think those rare instances stick out like a sore thumb. There is a real sophistication to most of the scripts of the 'classic' series.



THE AWAKENING

Rona Munro isn't short of accomplishments. As an award-winning playwright, she's written for both the RSC and the National Theatre, while her screenplays include Ken Loach's *Ladybird, Ladybird*. But among her proudest achievements is the fact that, to date, she remains the only person to have written for *Doctor Who* in both the 20th and 21st centuries.

"I watch that status nervously," she admits. "I could see someone like Ben Aaronovitch galloping after me at some point. But hopefully he's too busy."

Rona's first script, 1989's *Survival*, ended up being the last story broadcast during *Doctor Who*'s original run; with its suburban milieu and ear for authentic dialogue, it's often cited as a dry run for the revived series. It broke new ground in other ways, too. "I did have a lesbian relationship in *Survival*, but it was utterly covert," says Rona. "Now, of course, you have characters like Bill Potts, who are openly LGBTQ."

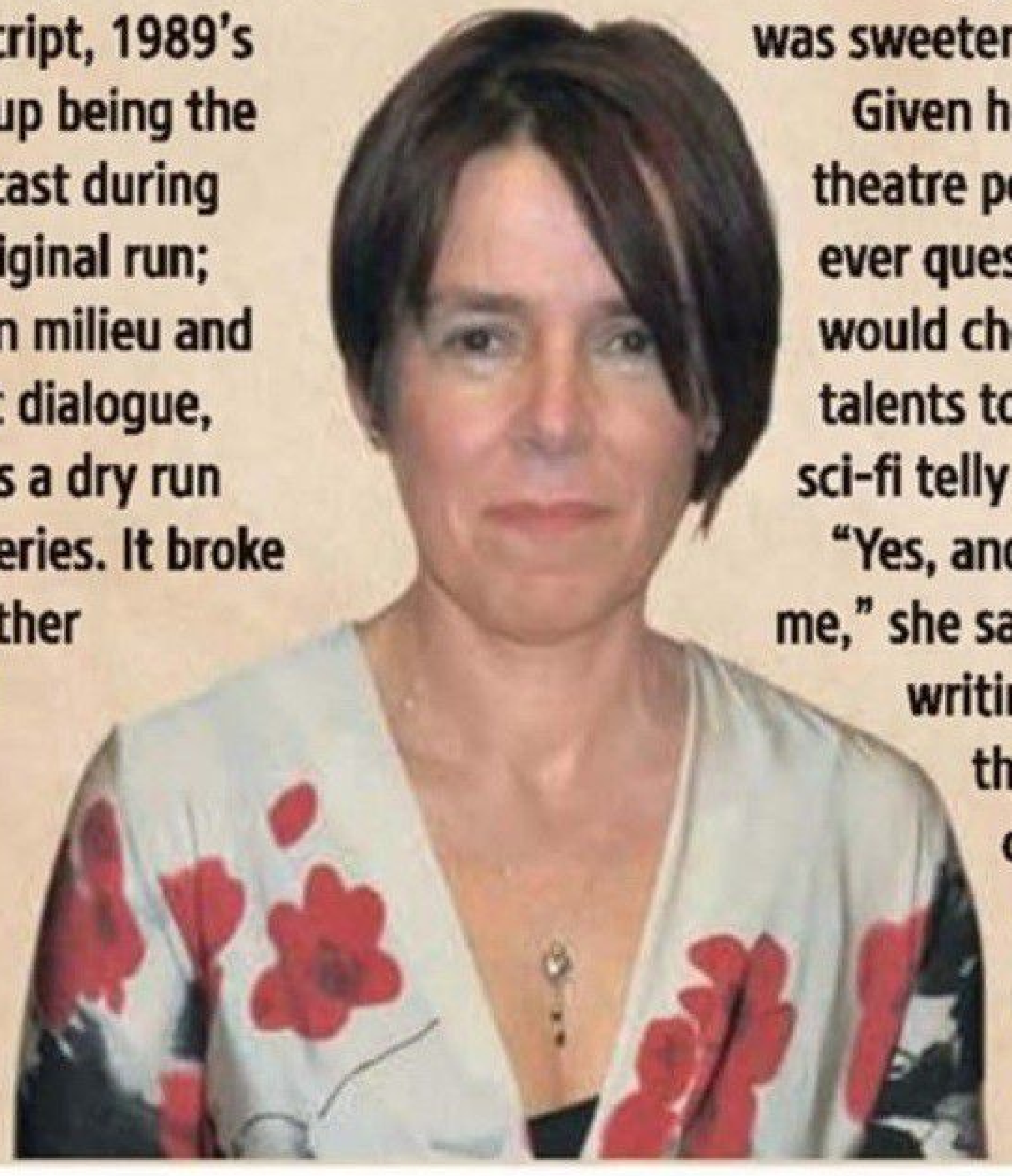
What other changes did Rona notice when she returned to write 2017's *The Eaters of Light*?

"The first time round we were beleaguered, and under-resourced, and unwanted by the BBC. And then you come back and it's one of the BBC's biggest global shows. You were fitting into this huge juggernaut, which was really exhilarating. Whereas on the original series, you were just pootling on and doing your wee thing. It was sweeter and more private."

Given her distinguished theatre pedigree, has anyone ever questioned why Rona would choose to direct her talents towards a teatime sci-fi telly series?

"Yes, and that enrages me," she says. "The idea that writing accessible drama that metaphorically confronts some of the biggest philosophical issues that are possible for a human being to think about – things like immortality, the existence of a multiverse, the entirety of human history, what it means to be human, what it means to love, what it means to have freedom of choice... I could talk for 20 minutes and I wouldn't get to the end of the kind of issues you can tackle within a *Doctor Who* episode.

"And to do that in a way that is accessible to people from the ages of five to 95, and can hold an audience on a Saturday night – that is a skill," she adds. "I'd like to see Shakespeare pulling that one off!"



TOBY WHITHOUSE: I think inevitably there was more of a theatrical element to it. Having been an actor myself, when I did multi-camera things, it does force you to slightly turn the performance up, because it feels like you're filling a bigger space.

Is there anything our writers *miss* about old-school *Who* – anything they wouldn't dream of doing today, but secretly rather enjoy as a viewer?

STEVEN MOFFAT: I suppose there was an 'episode one-ness', which was always quite fun – where everyone just creeps around for 25 minutes and then the monster appears. Now we tend to compress that into our pre-titles. But you could still do it if you wanted to. The first half of the first episode of *Silence in the Library* [2008] is very much like *The Ark in Space* [1975] – it's just the Doctor and Donna wandering about for a while, encountering scary things before the plot starts up.

JAMES MORAN: Cliffhangers! If *Doctor Who* is good at one thing, it's cliffhangers. Luckily, it's good at more than one thing.

PAUL CORNELL: I really like hanging out with a nice guest cast in comfortable surroundings for a few weeks.

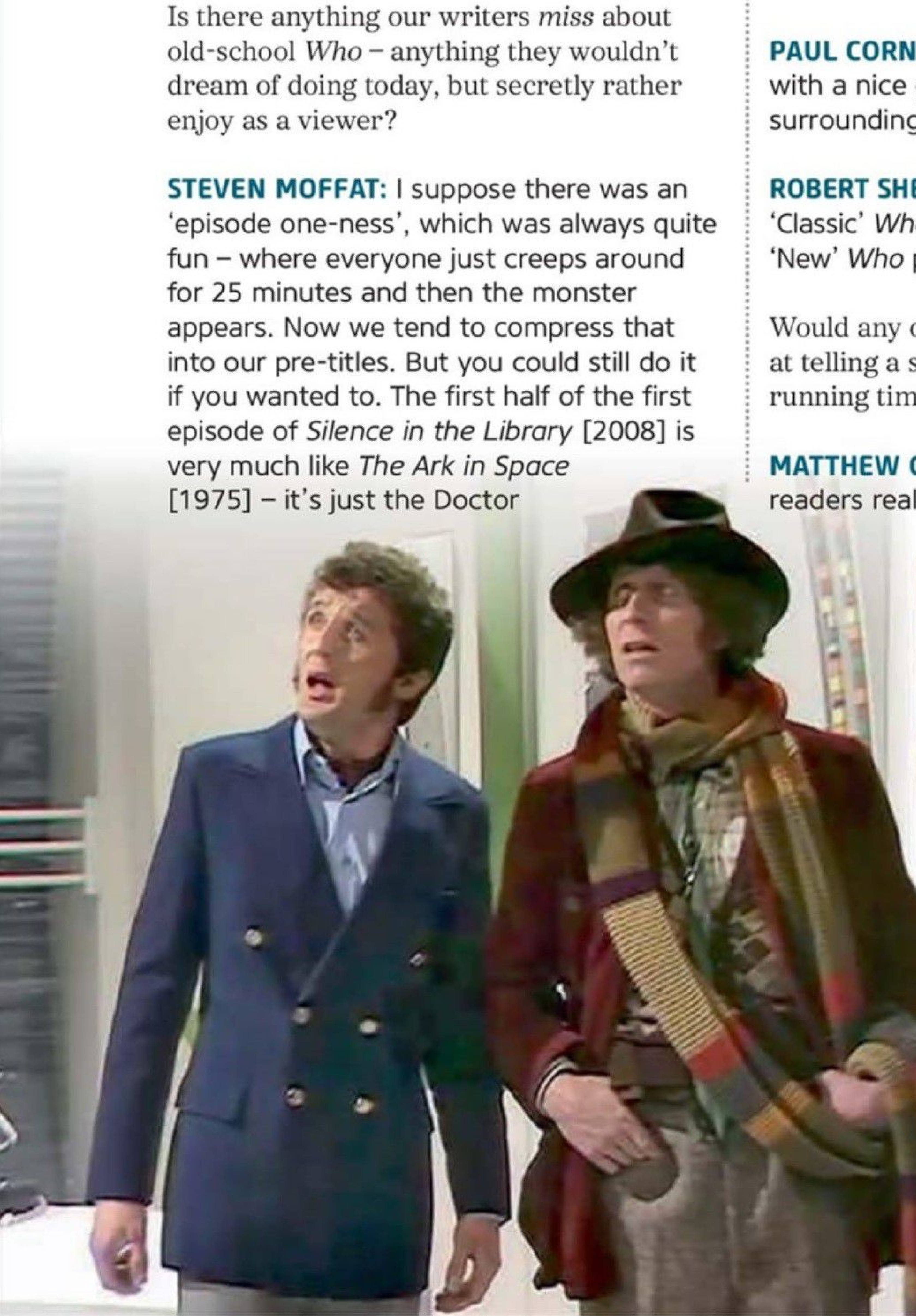
ROBERT SHEARMAN: I miss the slower pace. 'Classic' *Who* stories play more like novels, 'New' *Who* plays more like a series of movies.

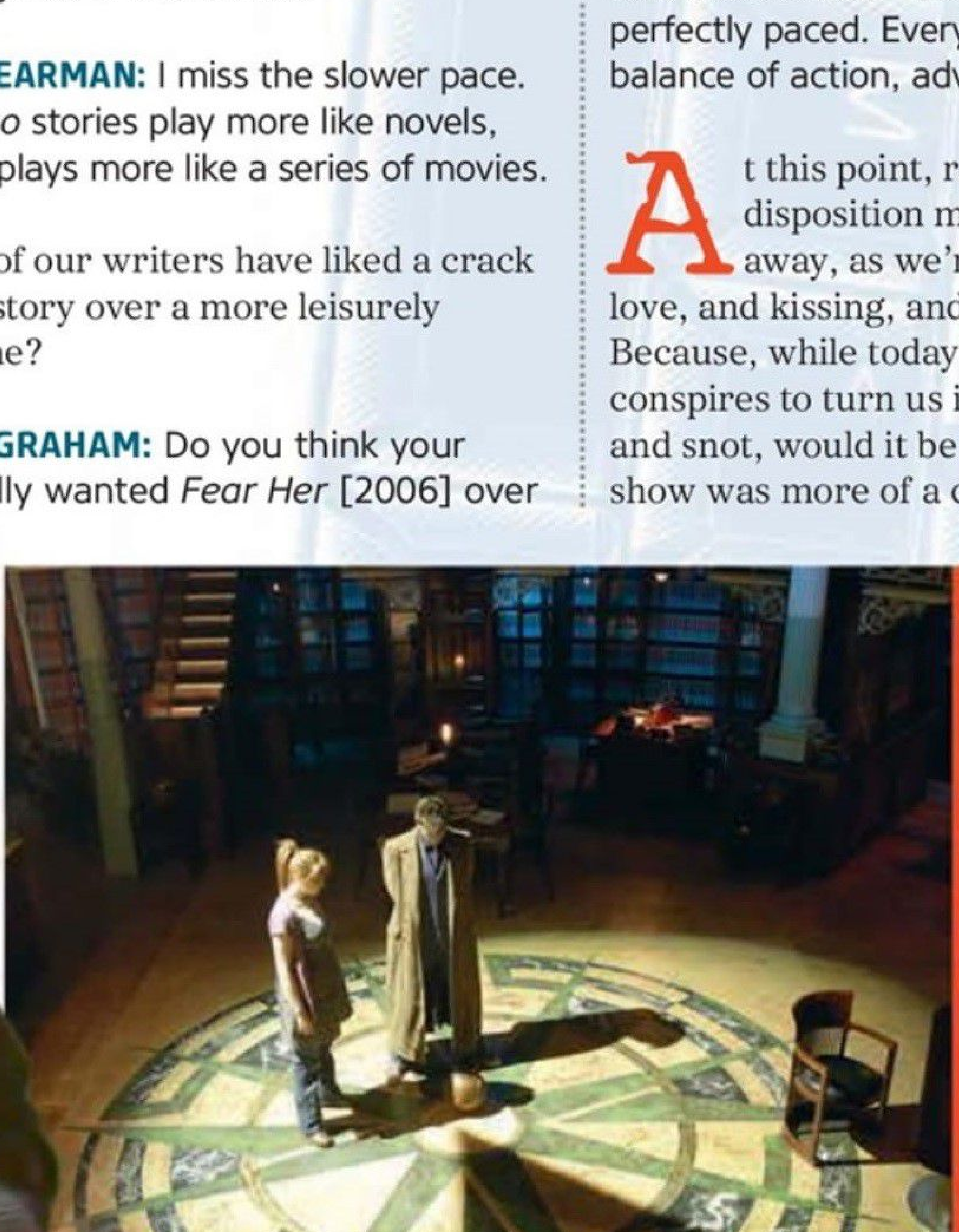
Would any of our writers have liked a crack at telling a story over a more leisurely running time?

MATTHEW GRAHAM: Do you think your readers really wanted *Fear Her* [2006] over seven weeks? I'm not entirely sure many of them wanted it over *one* week!

PETE McTIGHE: The longer stories existed mainly for budgetary reasons – to amortise the costs across a greater number of episodes. If you binge-watch the whole thing in one go, it may feel like there's a lot of padding in something like *Planet of the Daleks* [1973]. But watch it as it was made and transmitted – week on week – and it's perfectly paced. Every episode has a beautiful balance of action, adventure and character.

At this point, readers of a squeamish disposition may wish to look away, as we're going to talk about love, and kissing, and affairs of the heart. Because, while today's *Doctor Who* often conspires to turn us into a hot mess of tears and snot, would it be fair to say the old show was more of a cold fish? →





Above left inset: Writer Rona Munro. Photo © Rex/Shutterstock.

Top right: On location at Warmwell Quarry in June 1989 for Munro's *Survival* (1989).

Above right: Bill Potts (Pearl Mackie) joins forces with Celts and Romans to repel a monster from another dimension, in Munro's *The Eaters of Light* (2017).

Far left: Harry Sullivan (Ian Marter) and the Doctor (Tom Baker) in *The Ark in Space* (1975).

Left: Donna Noble (Catherine Tate) and the Doctor (David Tennant) in *Silence in the Library* (2008).

Right: Young lovers Vicki (Maureen O'Brien) and Troilus (James Lynn) in *The Myth Makers* (1965)...

Far right: ... and old married couple the Doctor (Matt Smith) and River Song (Alex Kingston).

Below: Sylvester McCoy as the Doctor and Richard Briers as the Chief Caretaker in *Paradise Towers* (1987).

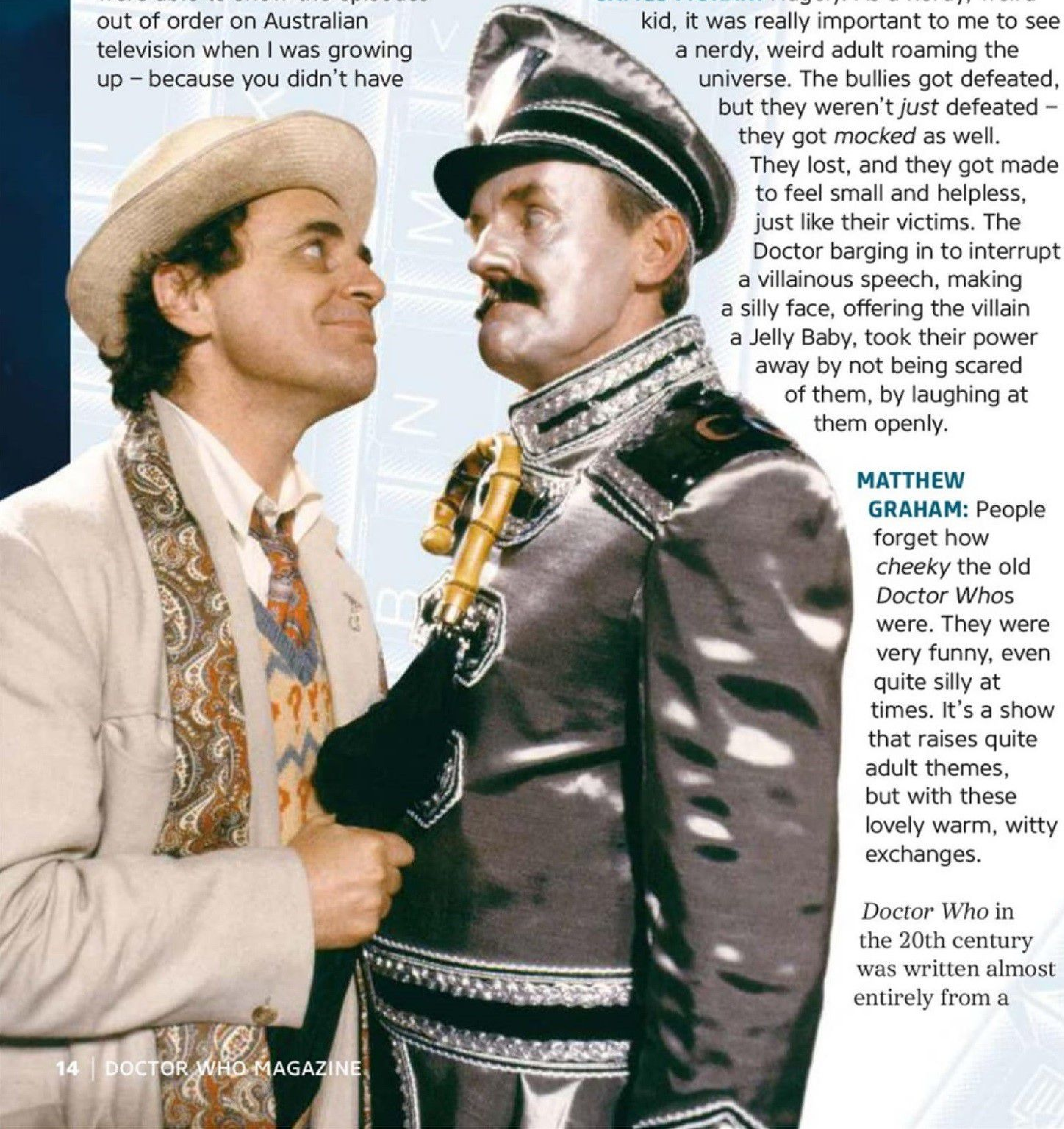
> "For a teatime adventure serial *Doctor Who* actually starts out quite passionate." **PAUL CORNELL**

→ **PETER HARNESS:** There isn't a *lot* of space for emotional storytelling within it, but I think that's a bit what Britain was like, pre-Tony Blair and the death of Diana. Back then, people in adventure stories didn't really act like *real* people.

SARAH DOLLARD: That's all changed in the last 20 years. Those soap conventions are across all television now – even so-called 'prestige' television shows are essentially, when you boil it down, soaps. Even *Game of Thrones* has very soapy storylines. It's compelling to watch, because it's how real life works.

PAUL CORNELL: For a teatime adventure serial, *Doctor Who* actually starts out quite passionate. But then it fails to grow up. Throughout most of the Tom Baker era, Tom's deliberately on a plane where giving him any kind of emotional arc is ridiculous.

SARAH DOLLARD: I guess that's why they were able to show the episodes out of order on Australian television when I was growing up – because you didn't have to hang on to the story and character development from episode to episode.



PETE McTIGHE: Actually, I think there are countless occasions when older episodes ripped out viewers' hearts. Look at the Second Doctor's speech to Victoria about family in *The Tomb of the Cybermen* [1967], Jo's farewell, Sarah-Jane's goodbye scene, Tegan's departure...

Whereas science fiction, as a genre, can sometimes be airless and po-faced, *Doctor Who* has always been a bit of a laugh-riot. How important was comedy to the show's early decades?

JAMES MORAN: Hugely. As a nerdy, weird kid, it was really important to me to see a nerdy, weird adult roaming the universe. The bullies got defeated, but they weren't *just* defeated – they got *mocked* as well. They lost, and they got made to feel small and helpless, just like their victims. The Doctor barging in to interrupt a villainous speech, making a silly face, offering the villain a Jelly Baby, took their power away by not being scared of them, by laughing at them openly.

MATTHEW GRAHAM: People forget how *cheeky* the old *Doctor Who*s were. They were very funny, even quite silly at times. It's a show that raises quite adult themes, but with these lovely warm, witty exchanges.

Doctor Who in the 20th century was written almost entirely from a white male perspective. Should more have been done to bring in other voices?

SARAH DOLLARD: I think it's important to look through the lens of the social and political landscape of the time, and think about how it affected those stories. That can be part of the conversation, but it doesn't mean they should be written off or not watched any more. It's even more important to look back with that lens.

ROBERT SHEARMAN: I'm sure more could have been done. But it's easy to judge the past too harshly. The lack of non-white male writers on *Who* is partly the fault of a vicious cycle, where there was a lack of non-white male writers at the BBC in general. And if you were going to be the writer who broke through that, chances are you'd try to do it as noisily as possible – with something urgent and personal, like a *Play for Today*. I'm not sure *Doctor Who* was where the needed revolution was going to happen, any more than it would have done on *The Basil Brush Show*.

From all the available evidence, it seems there was a permanent battle to find enough people who could actually *do Doctor Who*. Is it just a very hard show to write?

PETER HARNESS: It's a bit daunting because you can do almost everything and anything, but somehow you also have to fit into an idea of what the show is. It wasn't just a case of being reliable and turning your scripts in on and time and on budget: there always had to be significantly more to it than that. Most of the people who kept coming back had the gift of inspiration.

STEVEN MOFFAT: It's a shockingly difficult show to write. Loads of people just bounce off it hopelessly. But there's a lot of very good writing in it. *Doctor Who* is rarely perfect, but it's also very rarely dull. There's a brilliant idea in every story. If you just listed all the great ideas that have ever been in *Doctor Who*, it would be a *really* long list. And that all comes from the brains of writers. **DWM**

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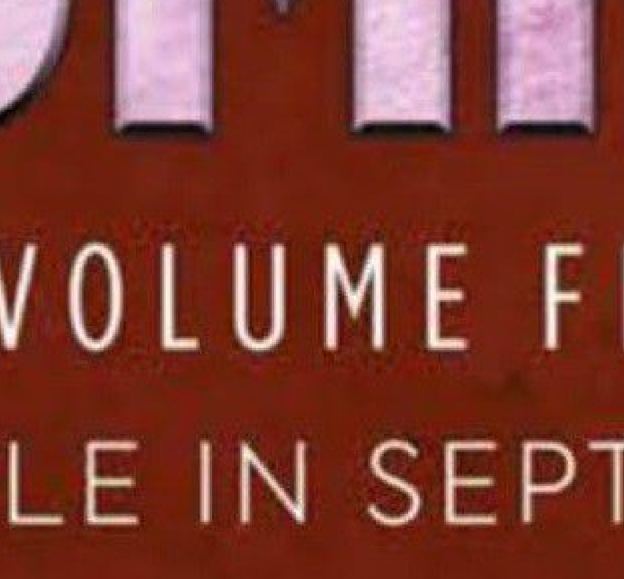

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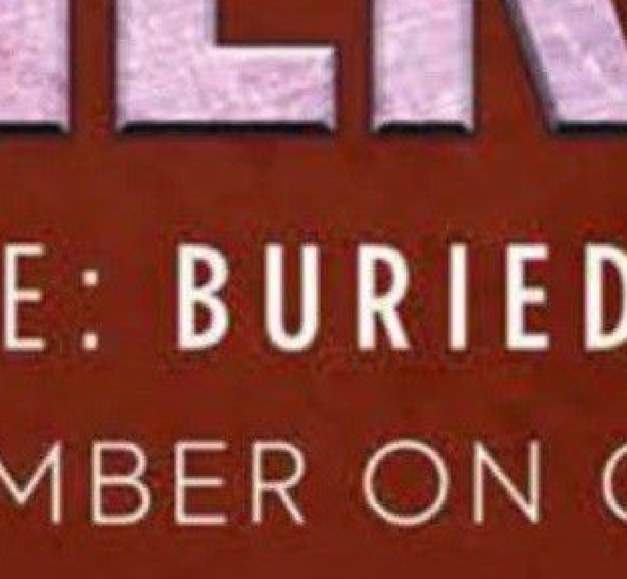

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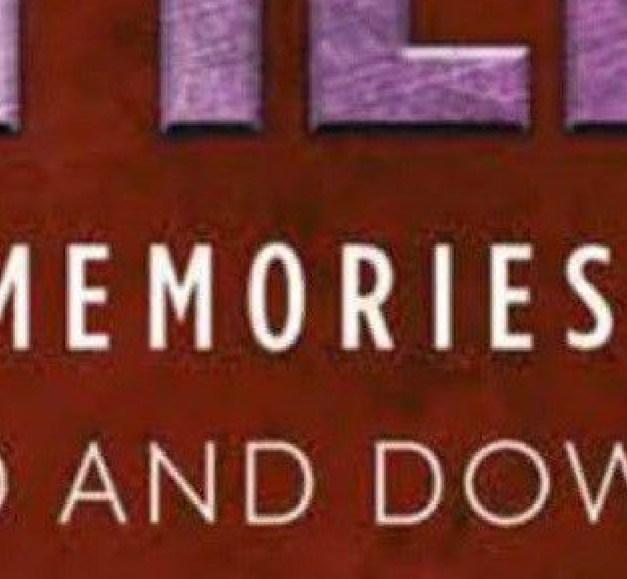

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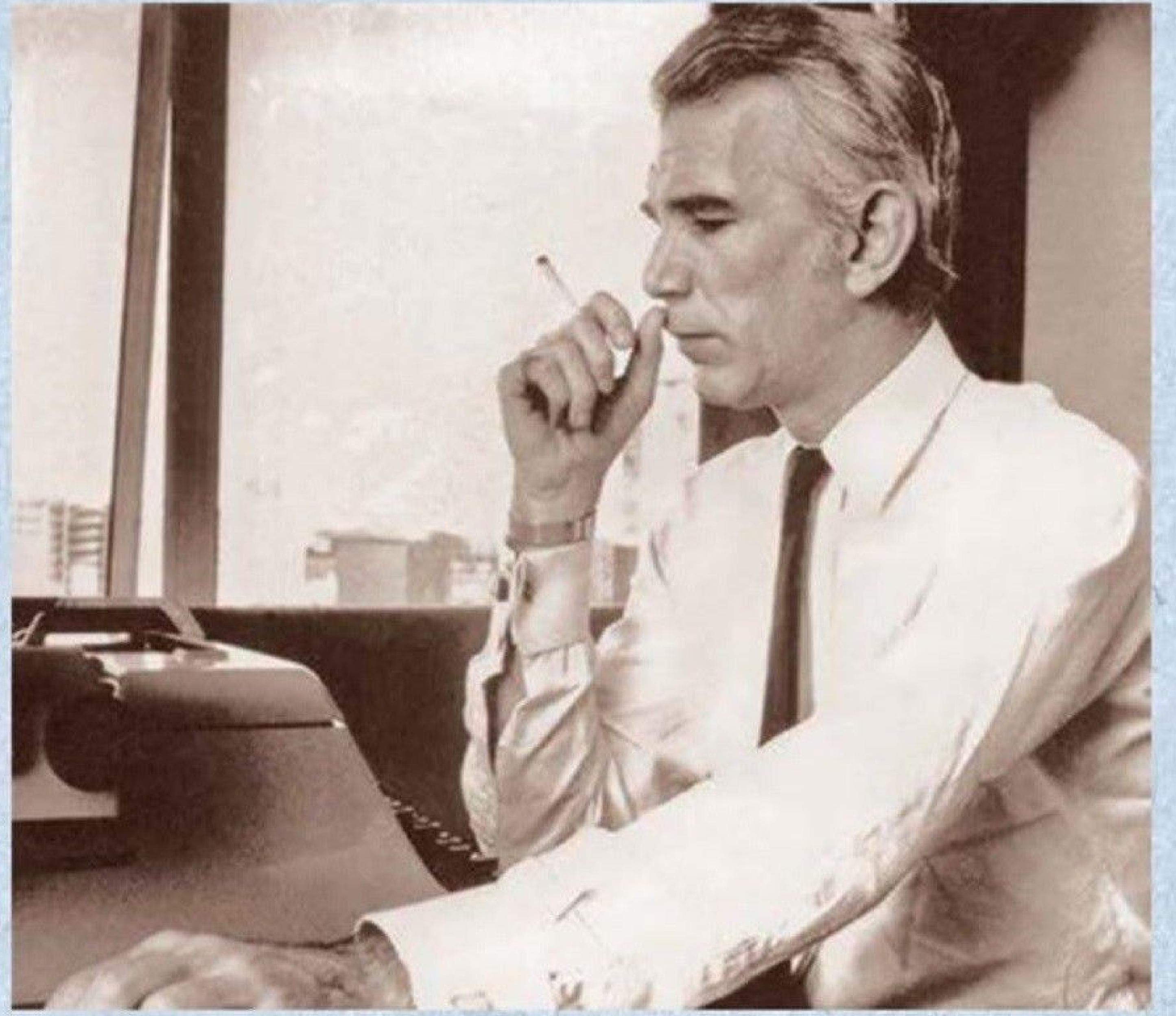
BIG FINISH WE LOVE STORIES

PATHFINDERS IN SPACE

Doctor Who's early voyages were guided by two very different, but equally influential, figures: David Whitaker and Terry Nation.

Feature by **PAUL KIRKLEY**



Doctor Who may owe its existence to a somewhat prosaic scheduling problem – namely, Sydney Newman's need to fill that awkward gap between *Grandstand* and *Juke Box Jury* – but the BBC drama boss had lofty ambitions for the new show from the start.

One of Newman's earliest edicts was that the series should be "rooted in reality" and "avoid science-fiction clichés". He was also known for annotating early discussion documents with considered notes like "NUTS!" So when David Whitaker, a staffer in the BBC's Script Department, was hired as *Doctor Who*'s first story editor, it was clear he needed to be on his mettle.

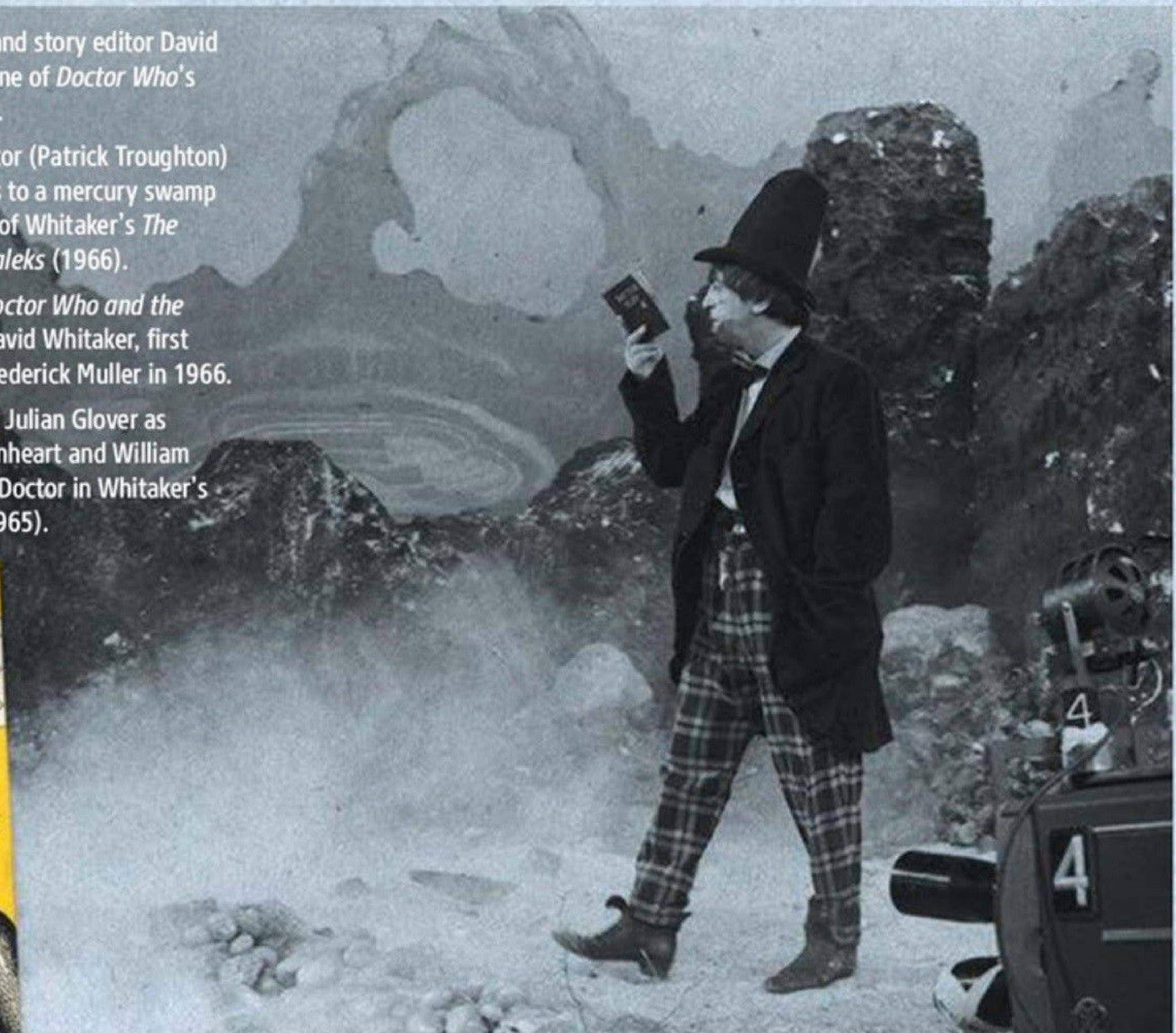
Whitaker was a thoughtful, literate writer; parts of *The Crusade*, Whitaker's 1965 attempt to sneak in a Shakespeare history play, are in actual iambic pentameter. So, for the writers who followed decades later, how much of *Doctor Who*'s enduring success can be attributed to his careful stewardship as the show took its first baby steps?

ROBERT SHEARMAN: Oh, a huge amount. He's the one who turns the premise of the series into something that's about *ideas* and moral dilemmas. I've just read the prologue to his *Crusaders* novelisation to get a glimpse of how, from the get-go, he wanted this silly new family series to take its preposterous brief *seriously*.

PETER HARNESS: If I could sum David Whitaker up in one word, it would be: mercury. I love the fact he has mercury in nearly all his stories. He's obviously obsessed with alchemy, and sees the whole show, and the Doctor, as a kind of alchemist, which he always seems to be trying to tie together with science. He did more than anybody else to promote the idea that the show could just change overnight: that it was going to be totally different every week, and you just didn't know where it was going. Mercury being the element of change, I think that's a very good word to describe him.

PAUL CORNELL: I think he's beautiful, he's a great writer. *The Crusade* is the best cod-Shakespeare *Doctor Who* ever did, and every time he shows up, it's to do something graceful and meaningful. *The Power of the Daleks* [1966] and *The Evil of the Daleks* [1967] are fantastic. But I think he keeps going too long, and he finally crashes at the start of Pertwee. But it's a long run and, you know, hats off to him, he's responsible for an awful lot of the *thoughtfulness* of *Doctor Who*. →

"IF I COULD SUM UP DAVID WHITAKER IN ONE WORD, IT WOULD BE: MERCURY." **PETER HARNESS**

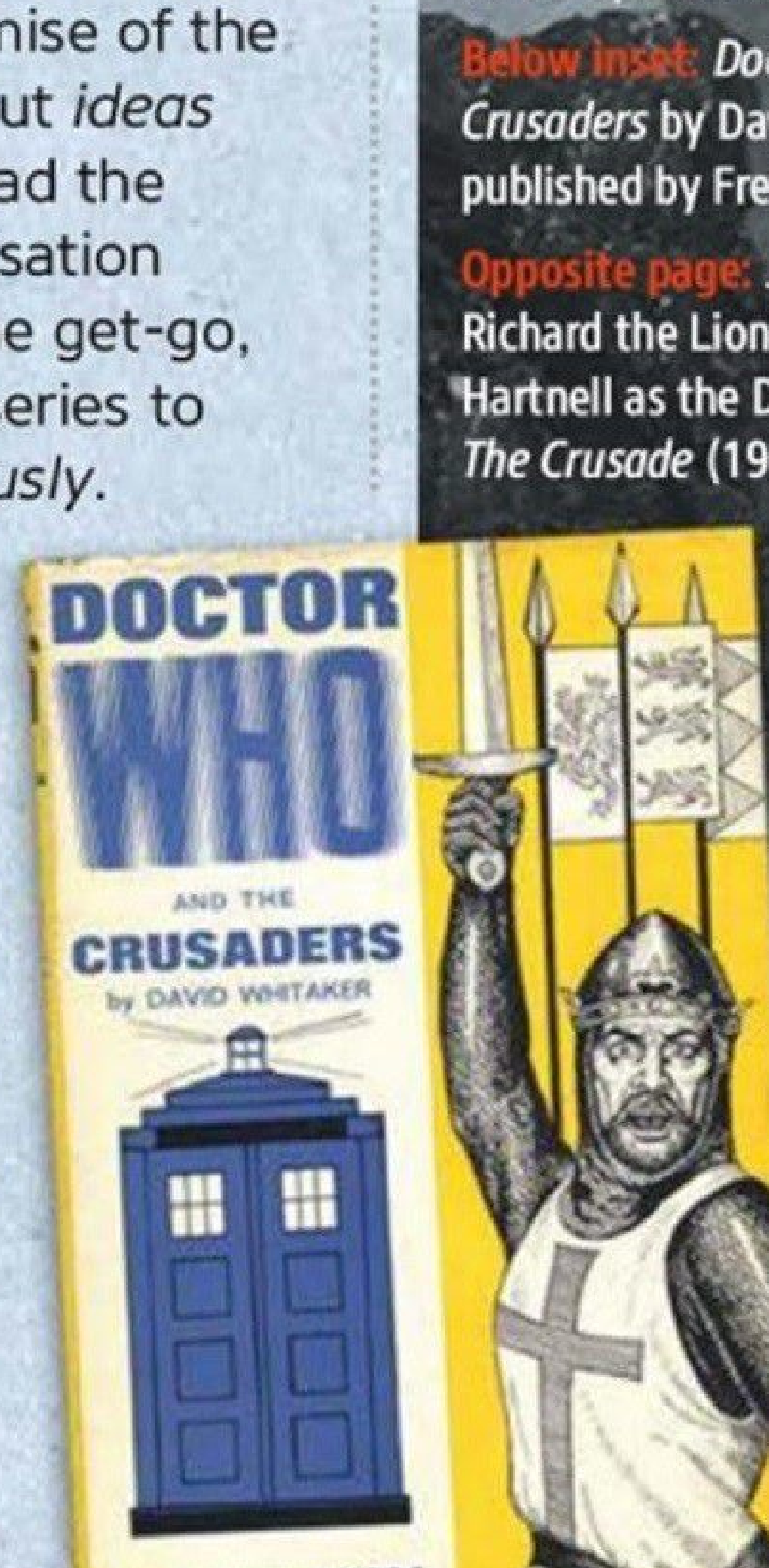


Above: Writer and story editor David Whitaker was one of *Doctor Who*'s chief architects.

Right: The Doctor (Patrick Troughton) seems oblivious to a mercury swamp in Episode One of Whitaker's *The Power of the Daleks* (1966).

Below inset: *Doctor Who and the Crusaders* by David Whitaker, first published by Frederick Muller in 1966.

Opposite page: Julian Glover as Richard the Lionheart and William Hartnell as the Doctor in Whitaker's *The Crusade* (1965).



SC

(On 4 - shot 95)

RICHARD: Once more, I am in your debt. But I'd change this for de Marun and the others.

([illegible] THE
[illegible]S
[illegible]TED
[illegible] MOVES
[illegible])

96. [illegible] enters
[illegible] with him

Friends [illegible] down about my ears, or stolen! My armies roust [illegible] and clutter up the streets of Jaffa with the garbage of their vices. And now I also learn that John, my brother, finds a thirst for power, drinking great draughts of it, although it is not his to take. He's planning to usurp my throne and trades with my enemy, Phillip of France./ A tragedy of fortunes, and I'm too much beset by them. A curse on this! A thousand curses!

trades!

(ANGLE ON IAN
AND DOCTOR WHO) /

97. 4 F (35)
M.2-shot DOCTOR/IAN

IAN: We must ask him.

DOCTOR WHO: I'm not sure this is the time. /

98. 1 H (24)
MS. DE TORNEBU/
VICKI.

VICKI; No, he doesn't seem to be in the best of moods, does he? /

99. 4 F (35)
M2-shot DOCTOR/IAN.
Crab R. to include
RICHARD rear L.

IAN: Well, we can't wait any longer.

DOCTOR: Gently. Gently ...
(HE MOVES TO
RICHARD)

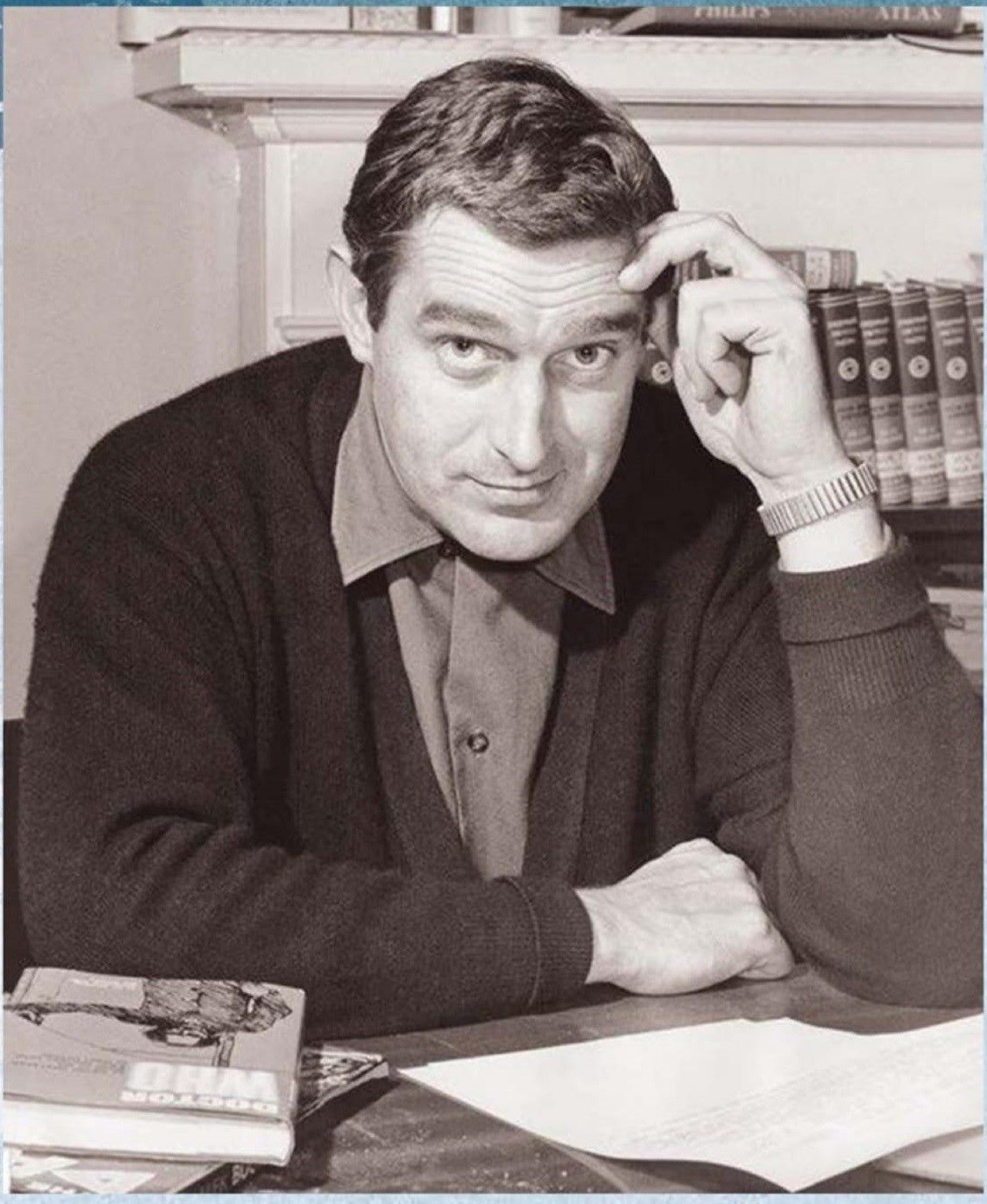
100. 3 G (35)
MS RICHARD L.
IAN enters R,
Pull back and hold
2-shot as RICHARD
moves D/S.

Your Majesty.

IAN:/ There were four of us in the wood. Our other companion, a lady, was stolen ....

RICHARD: Do not bother me with such things now.

(4 next)



Right: Terry Nation, the creator of the Daleks, at home in 1964.

Below left: An action sequence in *The Daleks*, the second episode of Nation's *The Dalek Invasion of Earth* (1964).

Below right: Nation also created the Mechonoids for his 1965 serial *The Chase*.

Opposite page top: Daleks set fire to the jungle of the planet Kembel in *Day of Armageddon*, the second episode of *The Daleks' Master Plan* (1965-66) by Nation and Dennis Spooner.

Opposite page inset: Jill Tarrant (Joy Harrison) in Nation's *Death to the Daleks* (1974).

→ **STEVEN MOFFAT:** He's obviously terribly important to *Doctor Who*. He gets that it's a sort of... back in the day, we'd have said a '*Boy's Own* adventure' rather than the pompous 'historical'. I mean, I like his stories, but I can't really be bothered with any of the historicals. I just think they miss the point of *Doctor Who* by a country mile. I know I'm supposed to say they're great. And he did *The Crusade*, which I know is good, but it's not as good as proper historical drama, and it's not as much fun as a science-fiction adventure. But he's clearly very good and I like his book, *Doctor Who and the Daleks*, very, very much.

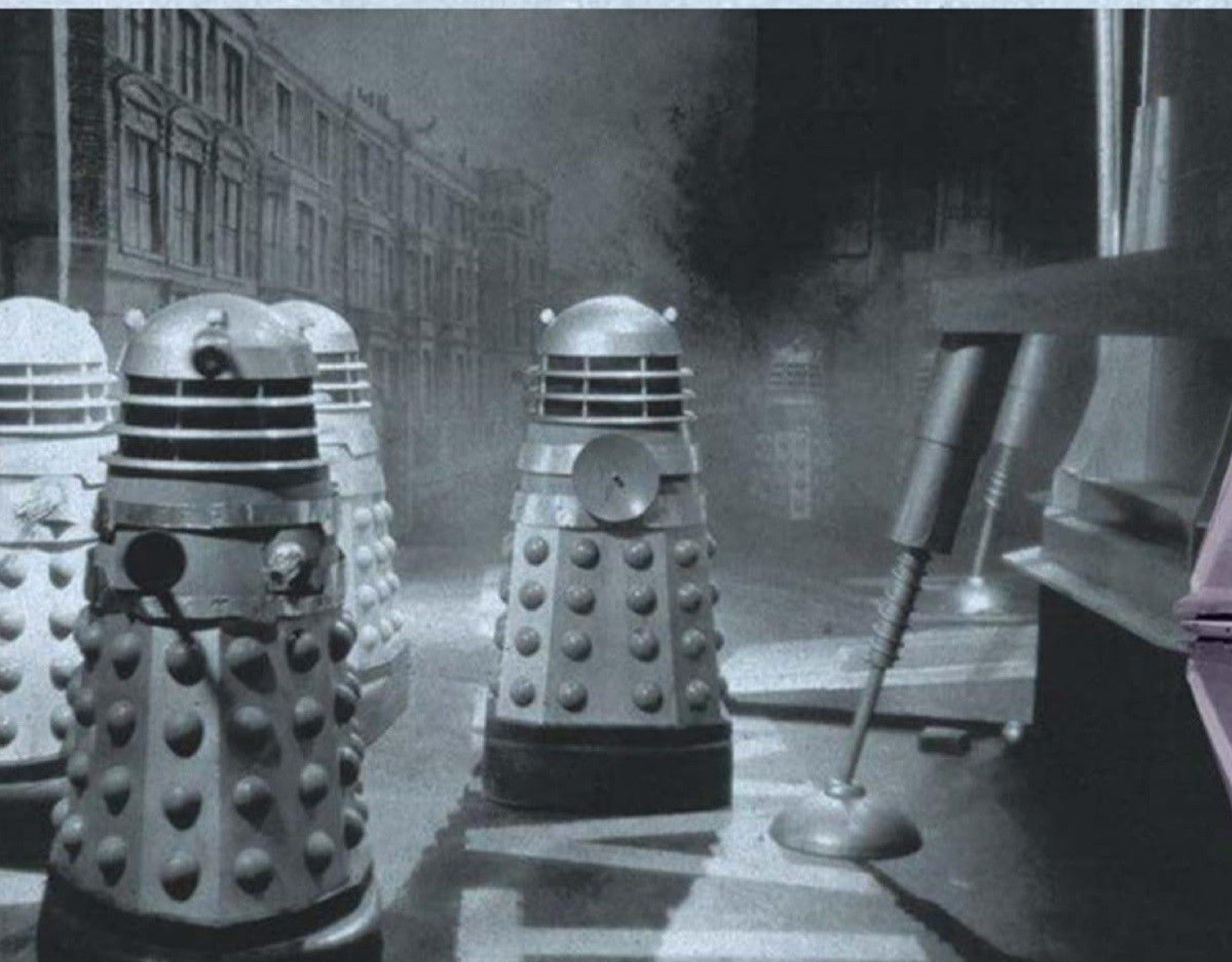
One of the first people approached by Whitaker was a Welsh comedy writer called Terry Nation. Having initially rebuffed the story editor's overtures, Nation had a re-think when his relationship with his then-employer Tony Hancock soured, and duly delivered a script for the show's second serial. A furious Sydney Newman would later lambast the story for violating his strict 'no BEMs' (bug-eyed monsters) rule. And even before it went into production, Head of Serials Donald Wilson declared it "the worst thing I've ever read". But with nothing else in the locker, Whitaker and producer Verity Lambert were allowed to greenlight the script that would become *The Mutants*, aka *The Daleks*, aka *The Dead Planet*, aka 'The One that Turned *Doctor Who* into an Overnight Sensation'.

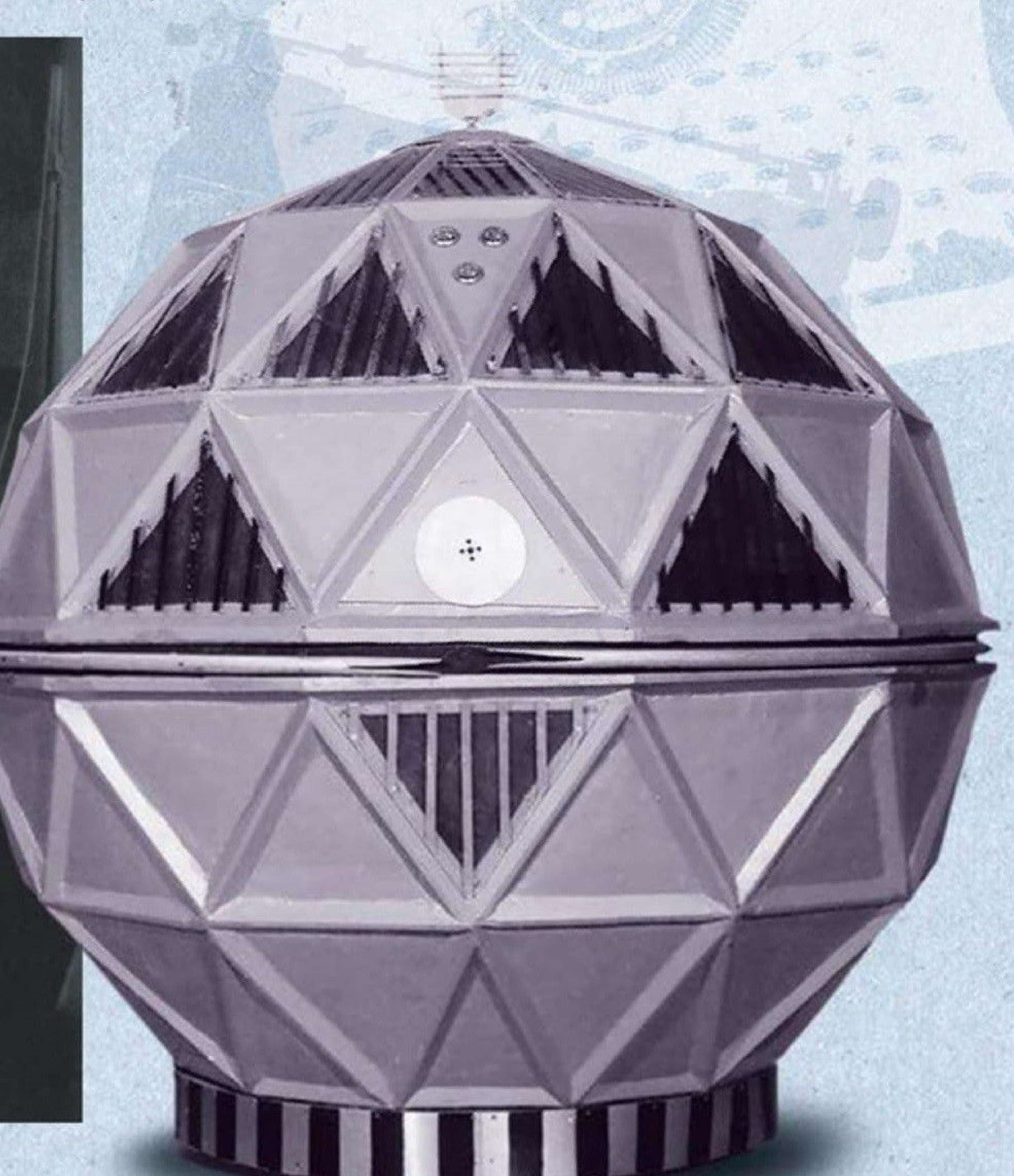
PAUL CORNELL: After four episodes, the show suddenly takes its science fiction seriously, and we're given what is basically Terry Nation's reading of [HG Wells'] *The Time Machine* and *The War of the Worlds* put together, with Martian travel machines living in the future of Eloi or the Morlocks.

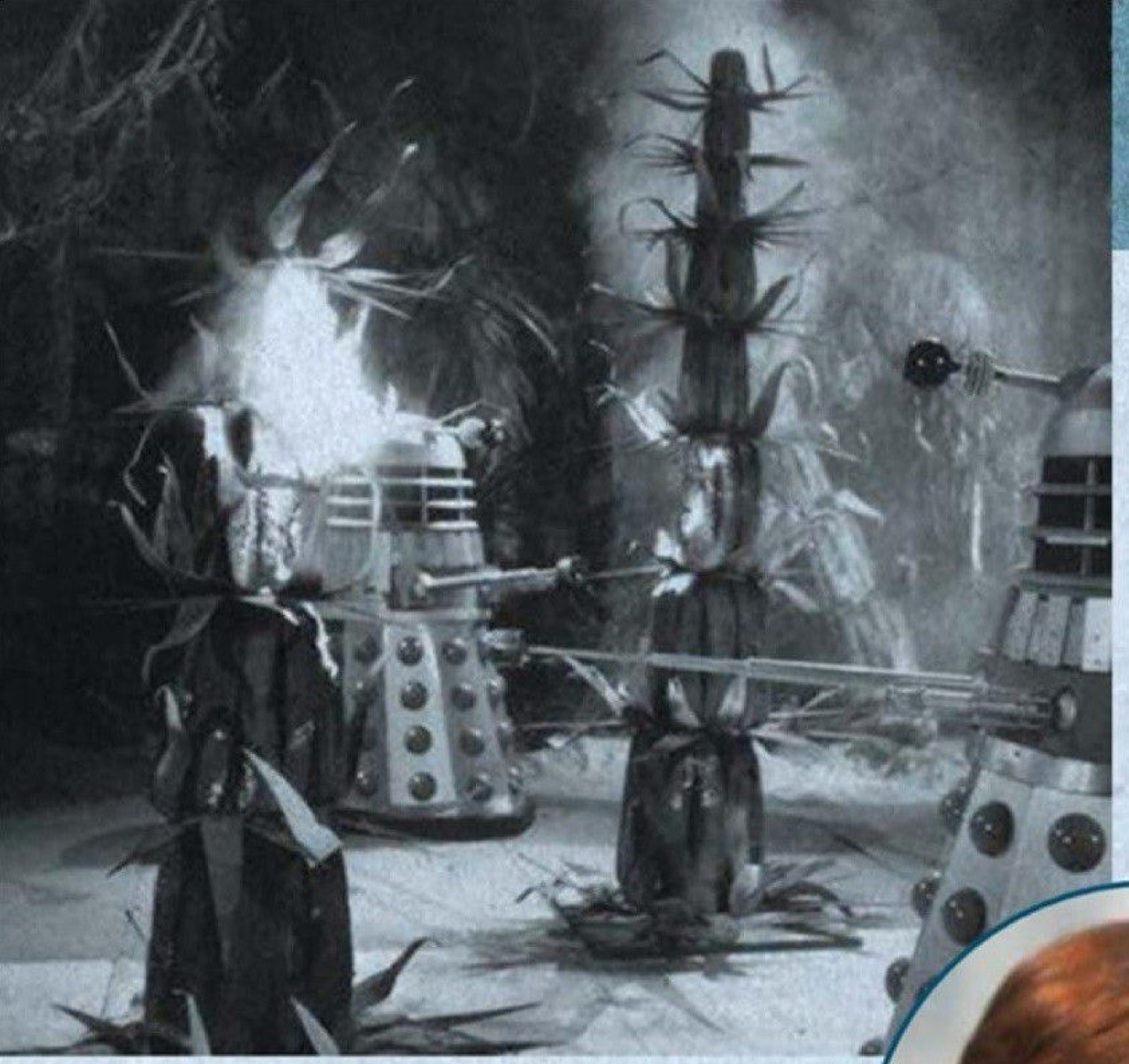
ROBERT SHEARMAN: The clichés of the Doctor running from monsters down metal corridors are so embedded in the show's identity – and yet Terry Nation is the only writer who really ever told those stories.

STEVEN MOFFAT: Terry Nation invents what *Doctor Who* stories have to be. I mean, he also invented the Daleks, but that's almost a side issue. He invented the *Doctor Who* story where Doctor Who turns up on the planet and saves the nice people from the metal people. He invented the quest story, when Doctor Who chases after something through time and space, and he invented the invasion of Earth story, when Doctor Who repels metal people from planet Earth. He invented all of those, and that's massive. And for quite a long time, I would argue, he was actually the one who could do it. He was just a genius of popular television, really.

PAUL CORNELL: I really like Terry Nation's pop music instincts, and I think Verity Lambert quickly cottoned on to that. You know, here's a show which is written







basically as prog rock: as David Whitaker's poetic, serious, very created, very wrought show. And Terry Nation comes along like The Beatles with that big twang and says, "Let's just do the most exciting thing at every given moment."

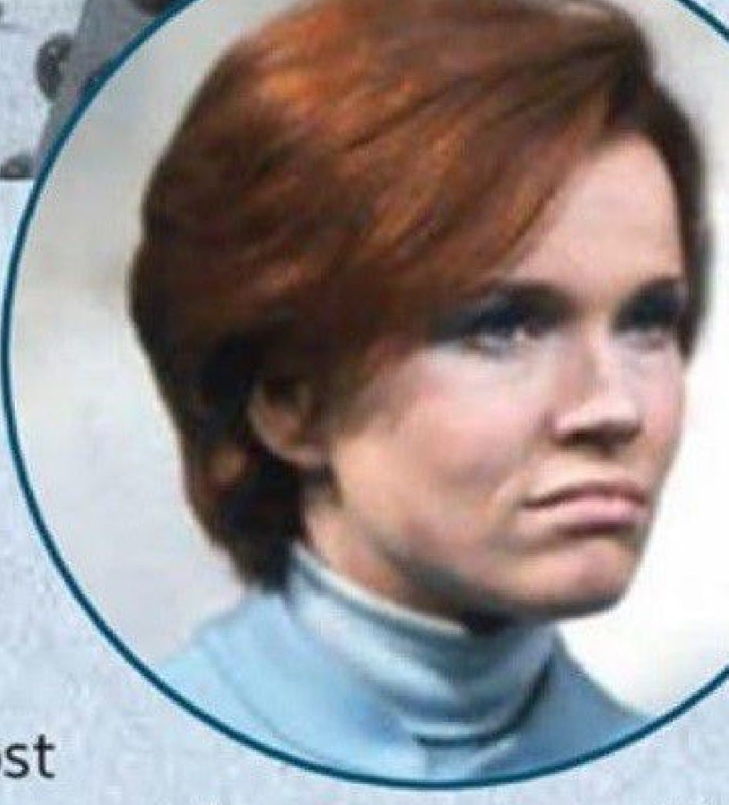
In later years, Nation would earn a reputation for his vigorous recycling, filling his scripts with a familiar laundry list of jungle planets, space plagues and an awful lot of people called Tarrant – an approach that prompted the early 1970s producer Barry Letts to respond: "It's all very well, Terry, but you've sold us this story three times before." Add to that his famous "take the money and fly like a thief" refrain, and some were tempted to write him off as a bit of a hack – chief among them, perhaps, Terry Nation himself.

> "TERRY NATION INVENTS WHAT *DOCTOR WHO* STORIES HAVE TO BE." **STEVEN MOFFAT**

ROBERT SHEARMAN: You get the sense, when you see him in interviews, that he's a writer who calls himself a hack before anyone else can. Which is rather a shame. He wasn't a hack. If he was guilty of anything, it was that he was mercurial – you can see the excitement he takes in creating fresh ideas and fresh series, like *Blake's 7* and *Survivors*. I suspect going back to the Daleks over and over again rather bored him, because his energies were always with new projects.

PETER HARNESS: I know he suffers from this reputation, but I think he's superb. He was a popular writer – that doesn't mean he was a hack. If you could bottle what he was able to do, then every script would be hugely successful and every story would get great ratings. I think he saw *Doctor Who* as being for younger viewers, and I don't think anyone could touch him when he was on form. And I *like* the fact he brings the same ideas back – I like his greatest hits packages! He gives you what you want.

MATTHEW GRAHAM: You have to understand that, like Terry Nation, most writers are jobbing writers. Even with show creators like me, not every show we do is the passion project we've dreamed of making our whole lives. It's often something that has found us. It can be about taking other people's ideas, and very quickly making it feel like yours. So I feel we're all quite pragmatic about it, those of us who make a living writing. I got knocked quite a bit by the fans – the adult fans – over *Fear Her* [2006]. The kids loved it, but my generation were much more like: 'it's obvious you don't *love Doctor Who*.' And I was like: '*how* much do I have to love it? What's the level of love that's required?' I admire it, I respect it, I grew up with it. I *do* love it! But I don't *exist* for it. Plus you never know how a show's going to grow. Terry Nation was working on a show that was successful, but it's only now we look back on it and *revere* it in the way you revere a holy text. So I think you can work on something, enjoy telling a story, reaching a lot of people, and then move on. And he did create the Daleks!



Which other 1960s writers do our panel think merit closer examination? What about Dennis Spooner, who replaced David Whitaker as story editor with a mission to up the show's LOL count?

ROBERT SHEARMAN: An unsung genius. He made *Doctor Who* likeable and fun.

PAUL CORNELL: He's professional, and sweet, though not as thorough as David Whitaker.

How about the series' early go-to history guy, John Lucarotti?

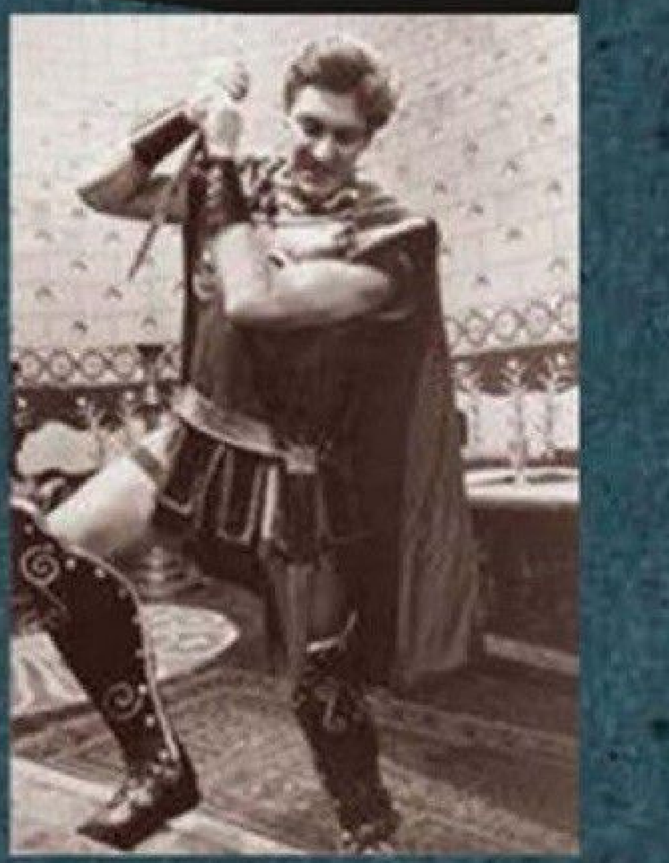
PAUL CORNELL: In a word: poetry.

ROBERT SHEARMAN: He's almost immediately old-fashioned – you can see the show veering away from his style of writing within the first series. But he really grounds *Doctor Who* with *The Aztecs* [1964] by making it a character piece.

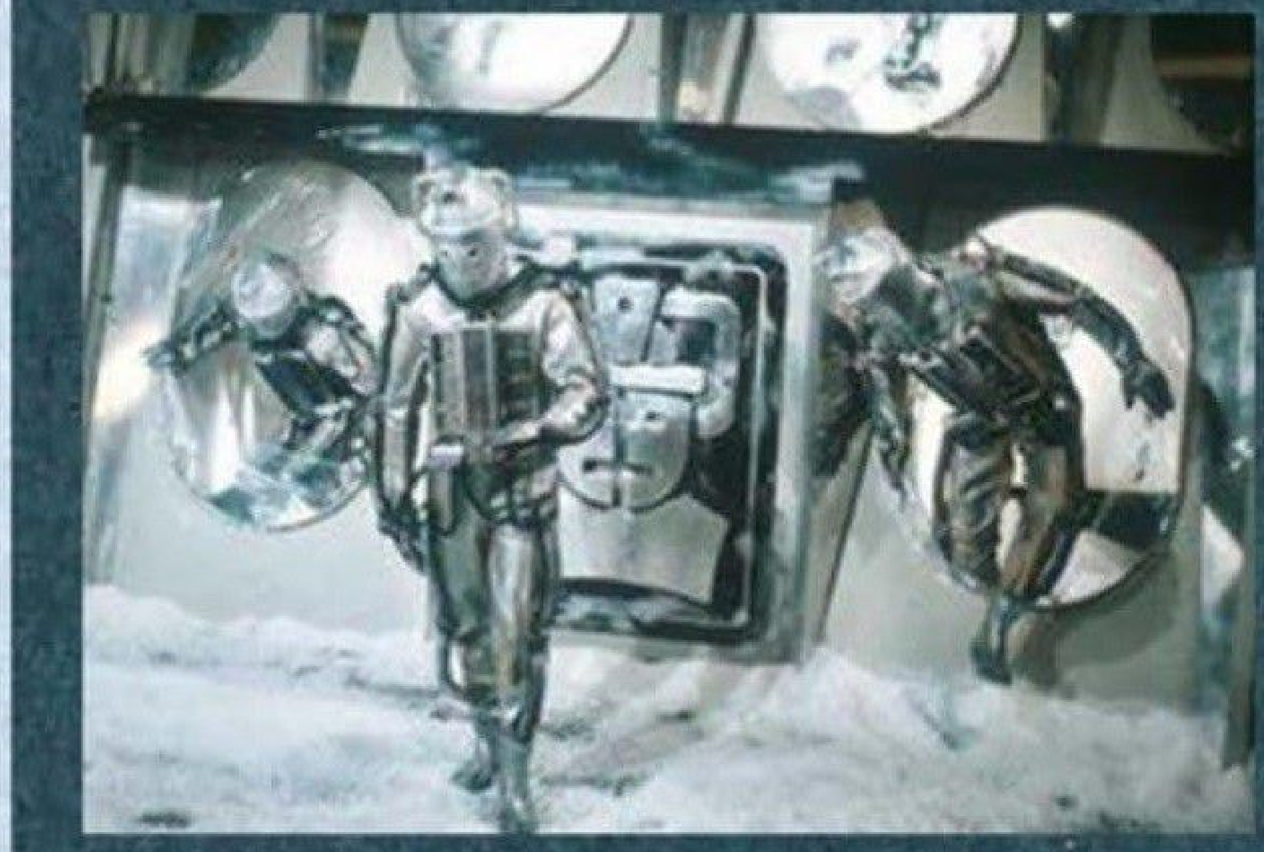
Kit Pedler and Gerry Davis?

PAUL CORNELL: Kit Pedler wasn't really a writer. He was more of an ideas person. I mean, it's interesting that they bring somebody in just to do ideas, and they're good ideas. When you consider [the 1970s TV drama] *Doomwatch* as well, it's a great track record. Oh, and can I just say: Victor Pemberton. *Fury from the Deep* [1968] is really, really good, and all of his script-editing moments in *The Tomb of the Cybermen* [1967] are really good. And then he goes. I'd have liked some more Victor Pemberton, please. **DWM**

MY FAVOURITE SCRIPT



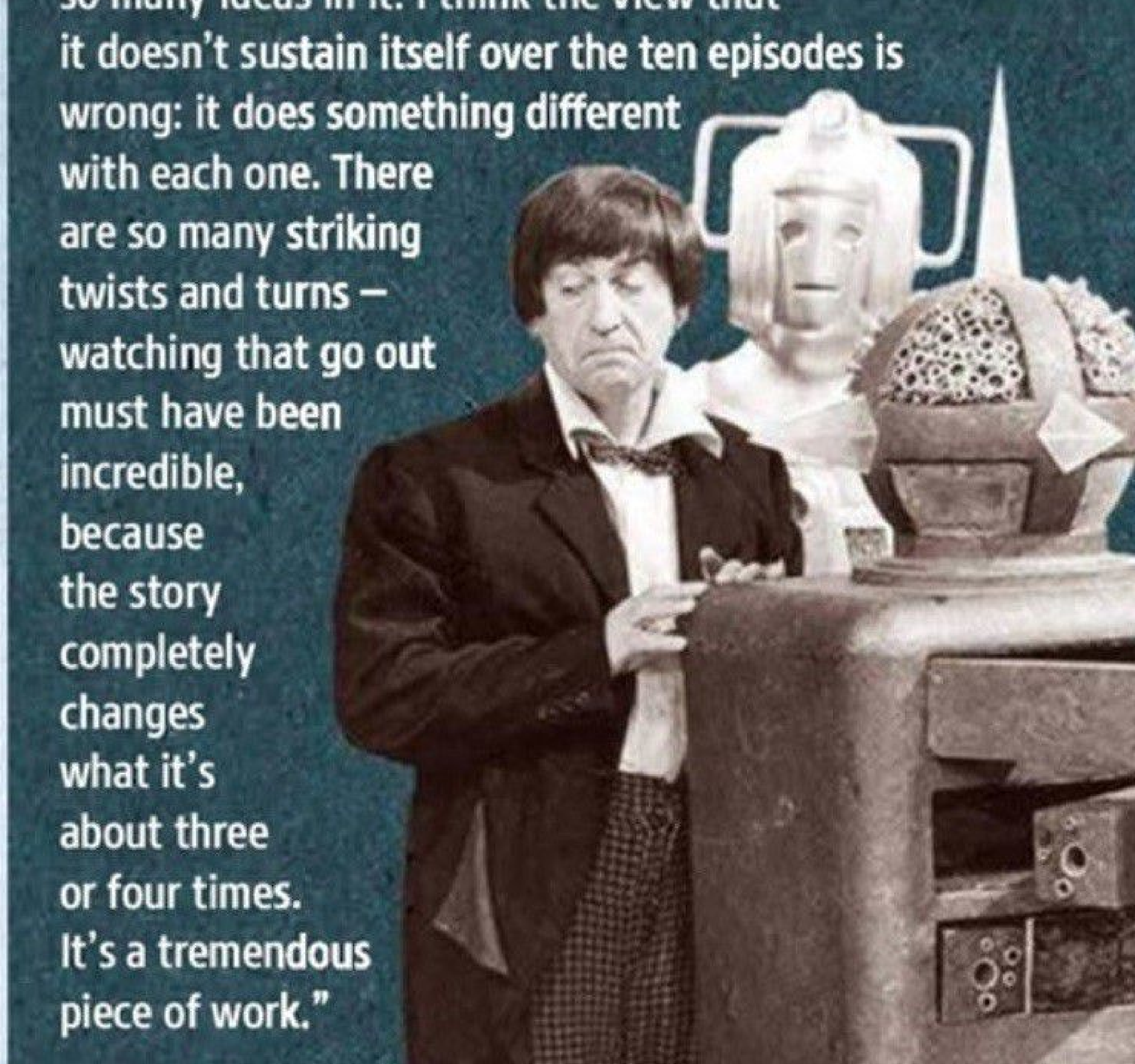
Robert Shearman on... **The Myth Makers** (1965) by Donald Cotton. "It's absolutely extraordinary. One of the wittiest scripts ever written for the series – until Cotton pulls the rug from under your feet and it all goes shockingly bleak. It's the story I most wish was returned to the archives."



Steven Moffat on... **The Tomb of the Cybermen** (1967) by Kit Pedler and Gerry Davis. "I mean, it makes absolutely zero sense that the Cybermen decide to conquer the universe by locking themselves in a big fridge without a door handle on the inside, but it's nonetheless just cracking stuff. It's just so exactly right, and you can sort of feel it on the screen: this is exactly what *Doctor Who* should be doing, and it's brilliant. There are many *Doctor Who* stories exactly like it – I've written quite a few of them – because the formula, uncovering the lair of the dormant beast and accidentally awakening it and being trapped inside with it... it's just pure *Doctor Who*."

Paul Cornell on... **The Mind Robber** (1968) by Peter Ling. "It's just immensely inventive, and it reverses dream logic and logic-logic all the time: when is a door not a door, that sort of thing. It's playing all these beautiful narrative tricks. Peter Ling apparently got asked back immediately and said, 'Nope, done, that's my bit.'"

Peter Harness on... **The War Games** (1969) by Terrance Dicks and Malcolm Hulke. "It's got so many ideas in it. I think the view that it doesn't sustain itself over the ten episodes is wrong: it does something different with each one. There are so many striking twists and turns – watching that go out must have been incredible, because the story completely changes what it's about three or four times. It's a tremendous piece of work."



The 'Base Under Siege' Story

Many different types of story have featured in *Doctor Who* throughout its history – from purely historical adventures to time-twisting mindbenders. But certain narrative styles are often associated with particular eras of the programme...

Feature by **ALAN BARNES**

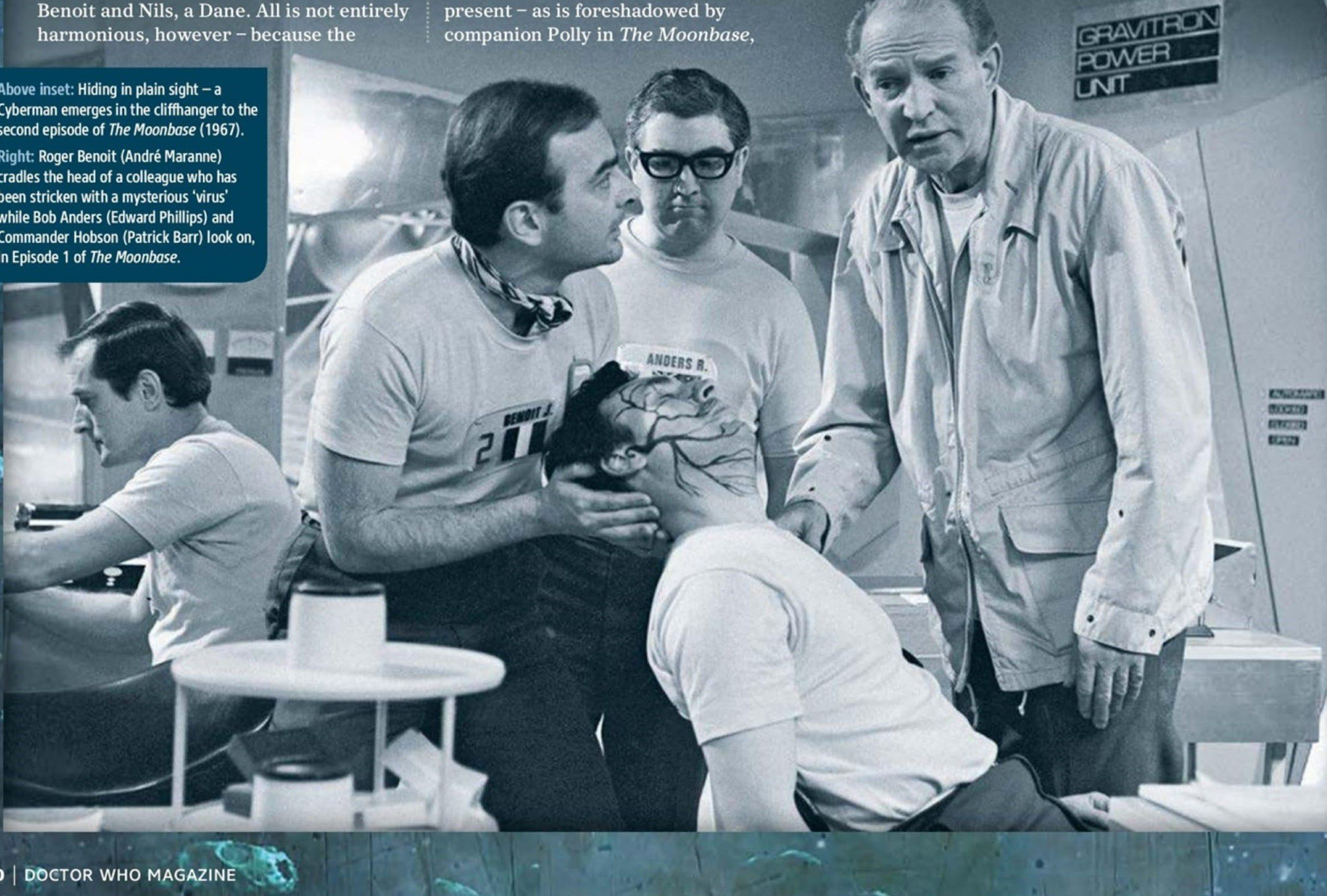
The Tenth Planet (1966) marked the end of one *Doctor Who* era and the beginning of another – and not just because, right at the last, the Doctor (William Hartnell) was reborn in the body of a younger man (Patrick Troughton). Because this first Cybermen story was so popular they all-but-remade it a few months later, as *The Moonbase* (1967) – setting the template for many of the next few years' adventures, too...

In *The Tenth Planet*, the TARDIS lands at the South Pole, beside the **Isolated Outpost** of Snowcap Base; in *The Moonbase*, beside a base on the Moon (unsurprisingly). **All Human Life is Here** – since a relatively diverse cross-section of humankind is present at said outpost. In Snowcap, we meet the Italian Private Tito, the Englishman Barclay and the American General Cutler, whereas the moonbase's crew includes the Frenchman Benoit and Nils, a Dane. All is not entirely harmonious, however – because the Doctor is quickly drawn into conflict with the base's **Horrible Boss**. Snowcap is lorded over by the loud, boorish Cutler, and if the moonbase's Hobson isn't quite so horrid, he's certainly hostile at the start.

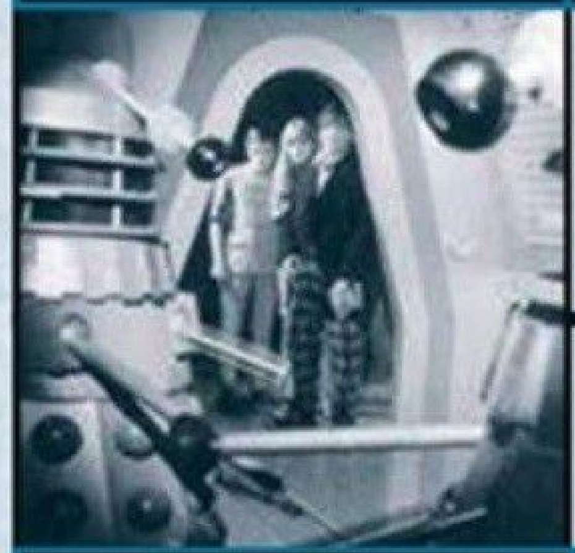
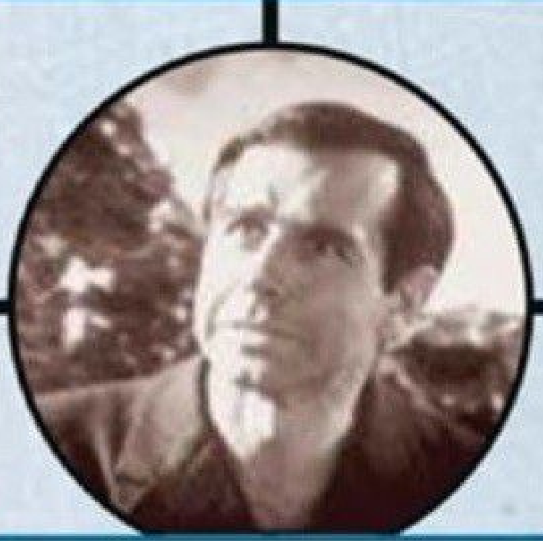
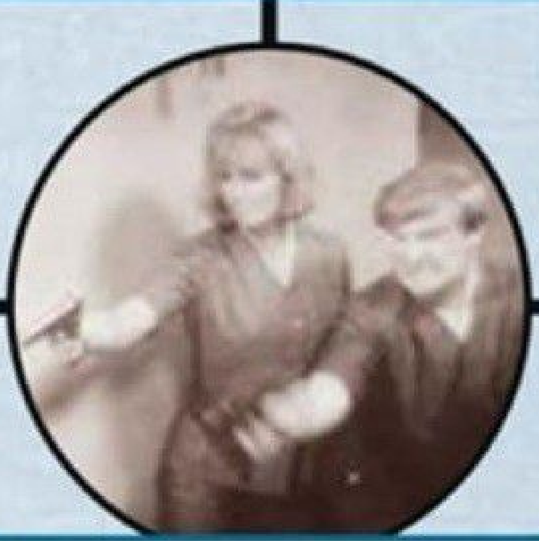
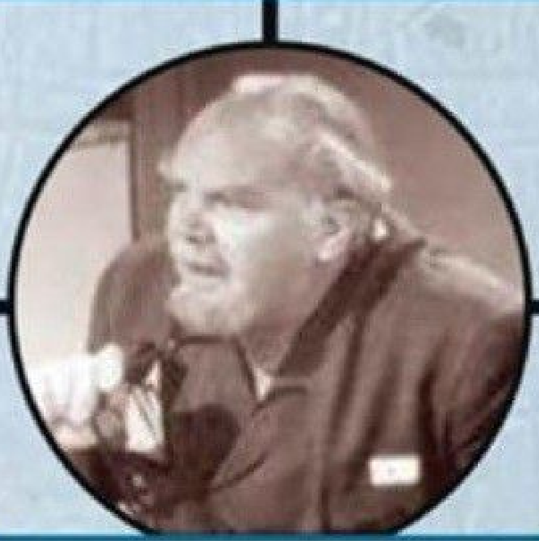
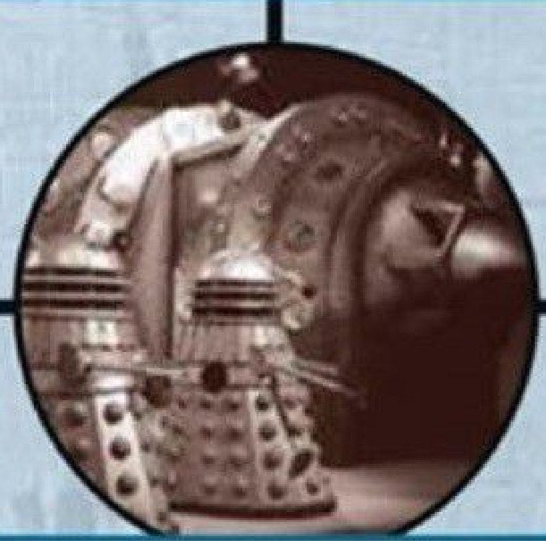
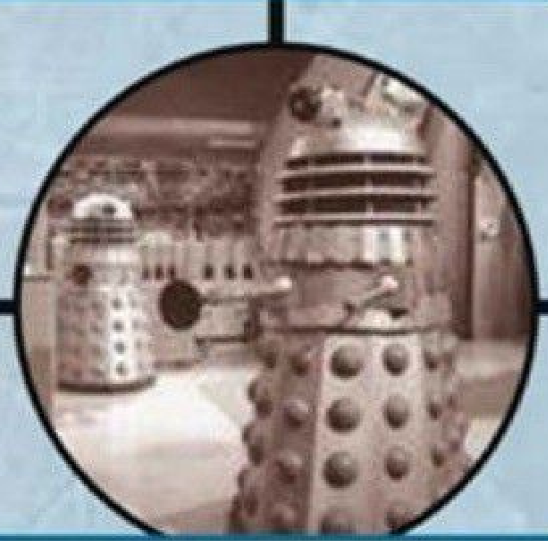
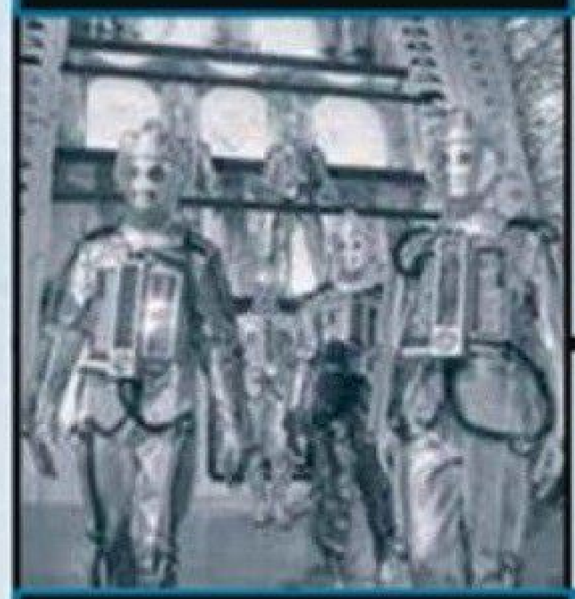
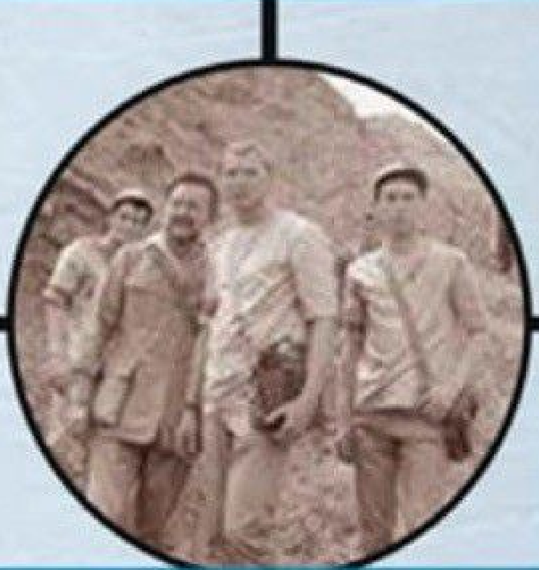
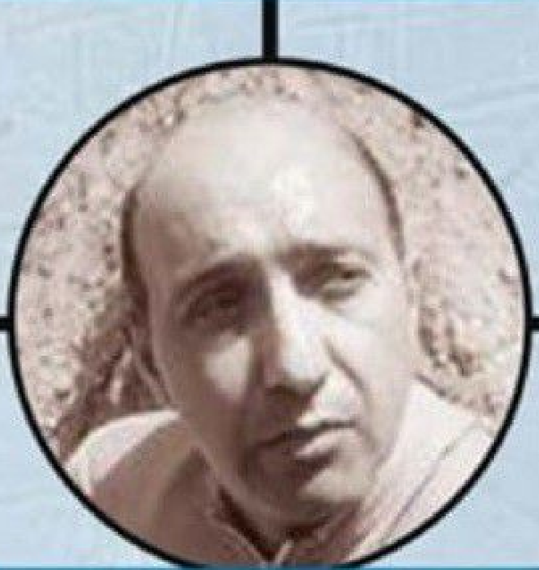
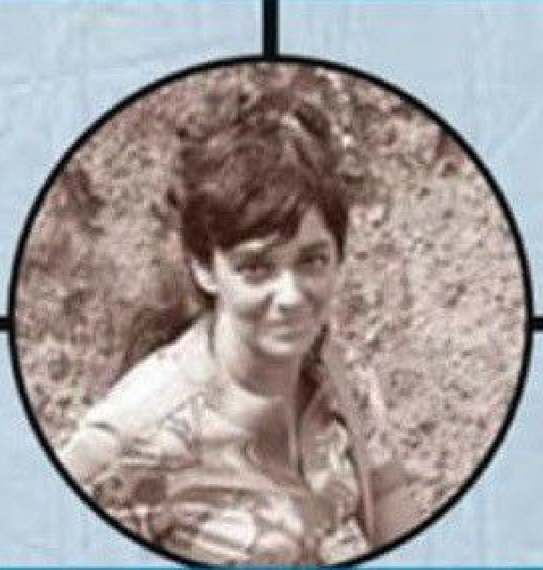
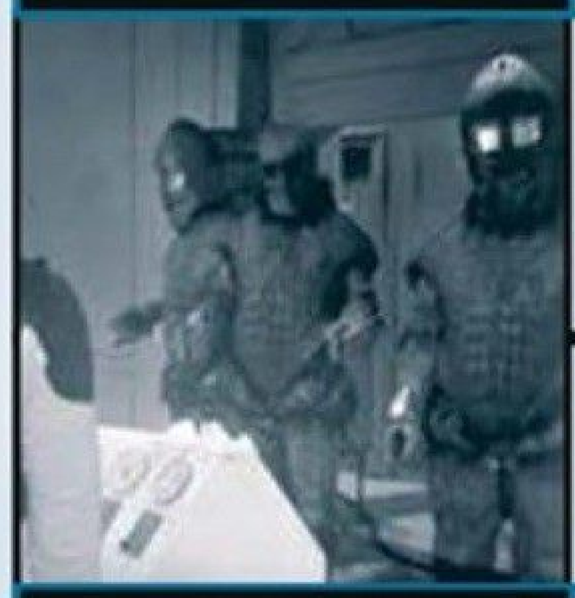
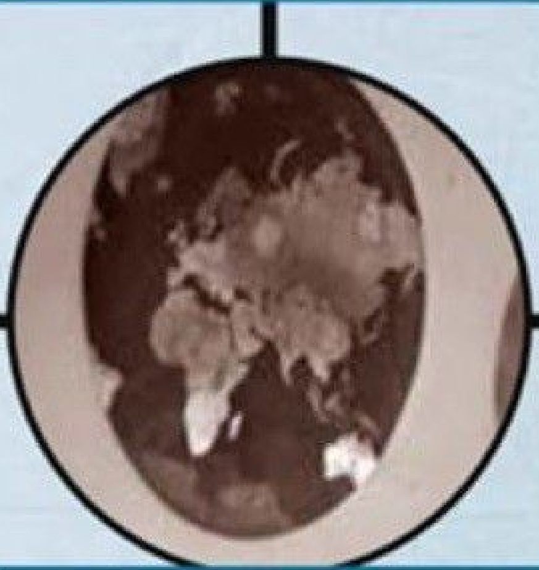
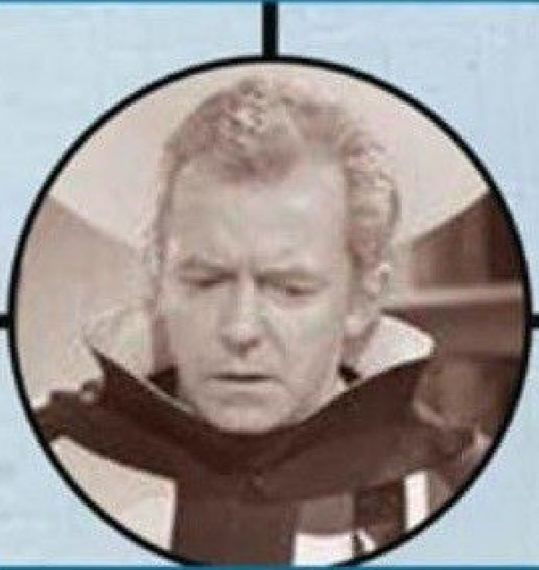
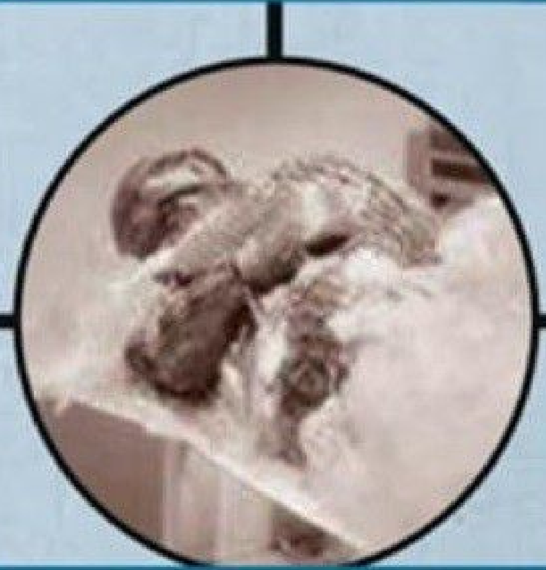
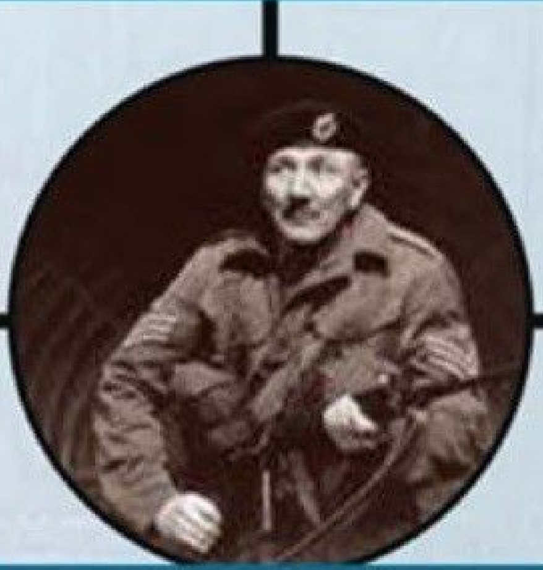
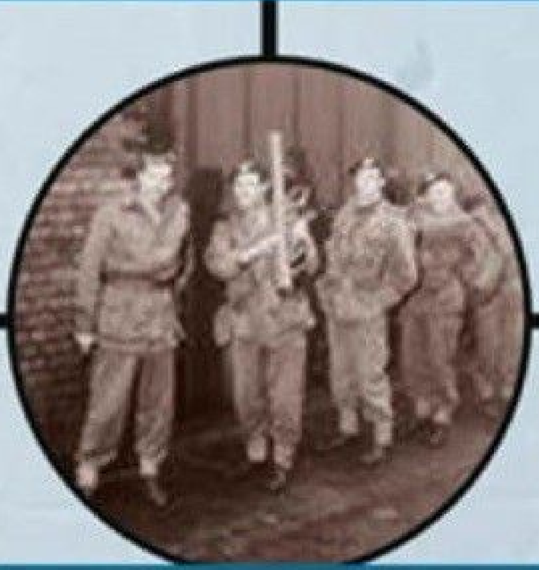
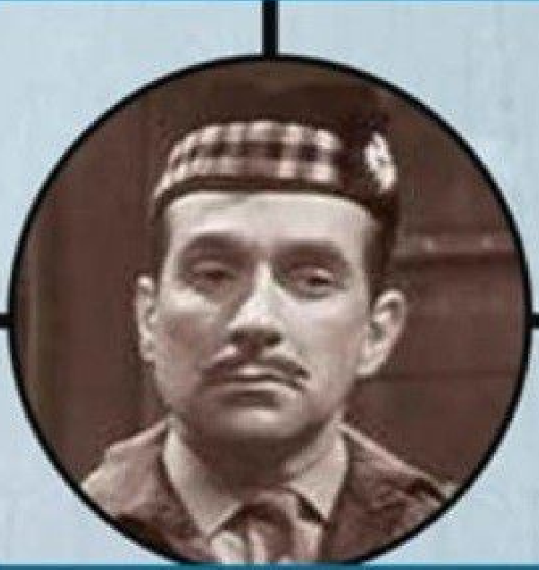
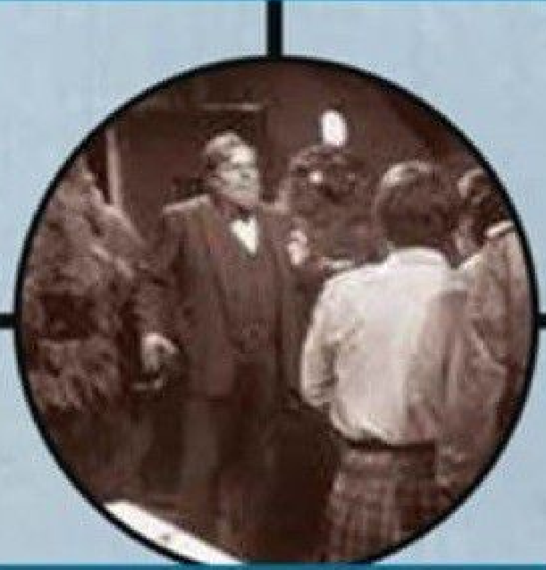
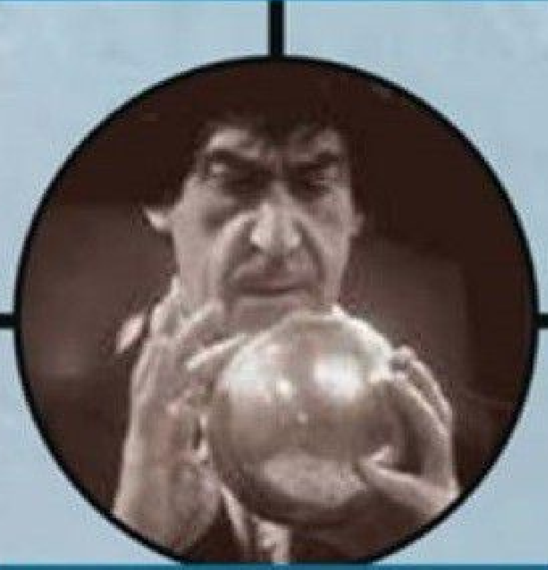
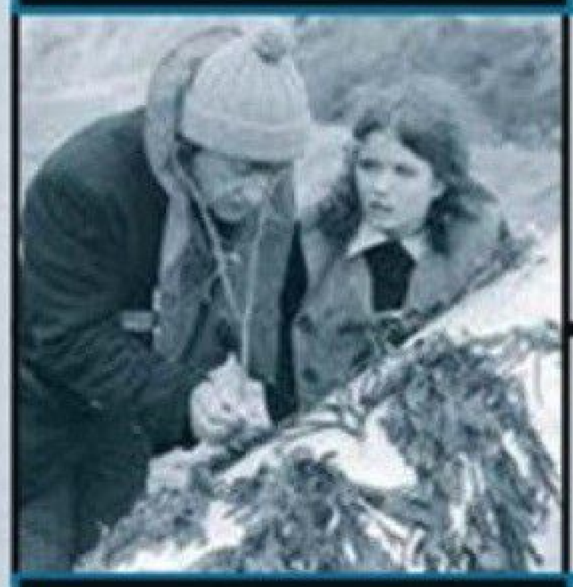
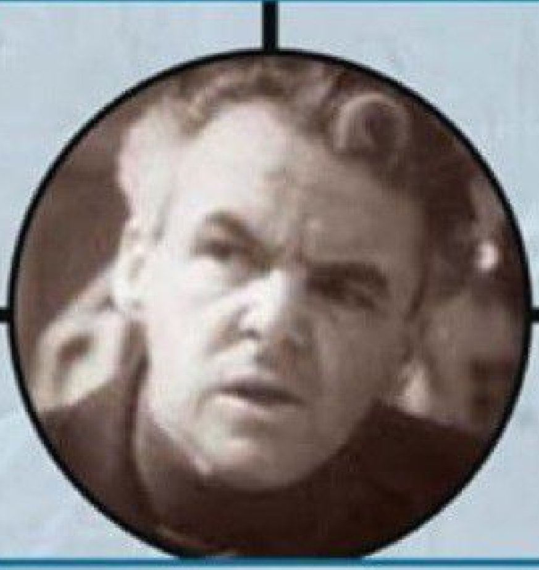
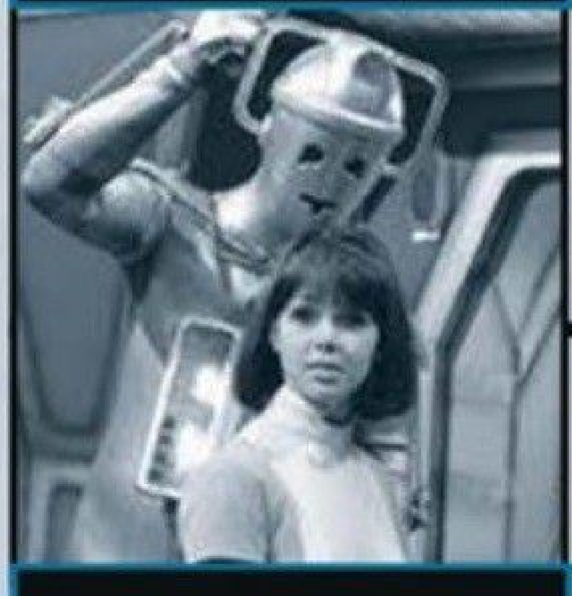
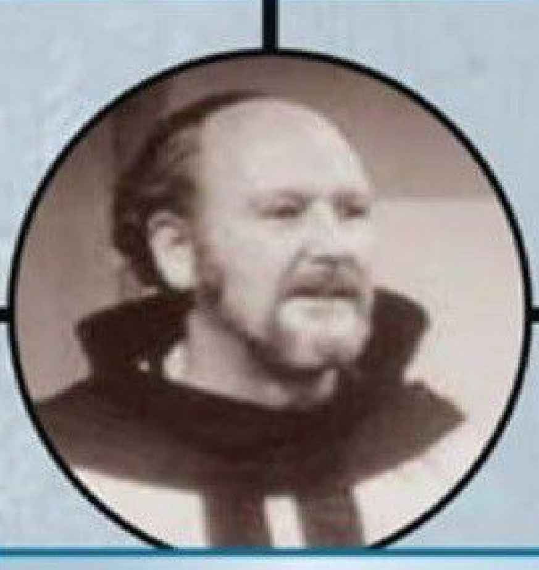
In later Base Under Siege stories, a convention develops whereby the Horrible Boss is usually in conflict with an earnest underling, who pleads with him to pay heed to the Doctor's words of advice or warning – as with refinery boss Robson and his subordinate Harris, the product of a redbrick university, in *Fury from the Deep* (1968). Later stories also develop the convention that a **Super-Smart Lady** will also be present – as is foreshadowed by companion Polly in *The Moonbase*, when she suggests how to create a cocktail of solvents to dissolve the Cybermen's plastic parts.

The term 'Base Under Siege' suggests that the monsters are outside the outpost... but only at the outset. At some point, we'll discover that **The Monsters Have Got In!** – as exemplified by the cliffhanger to Episode 2 of *The Moonbase*, in which a Cyberman is found to be hiding under a blanket in the sickbay. Taking over the outpost in question is only the beginning, though. It might herald a (literally) Earth-shattering-scheme or invasion, but always the same holds true: **First the Base, Next the World!** DWM

Above inset: Hiding in plain sight – a Cyberman emerges in the cliffhanger to the second episode of *The Moonbase* (1967).



Right: Roger Benoit (André Maranne) cradles the head of a colleague who has been stricken with a mysterious 'virus' while Bob Anders (Edward Phillips) and Commander Hobson (Patrick Barr) look on, in Episode 1 of *The Moonbase*.

STORY	ISOLATED OUTPOST	ALL HUMAN LIFE IS HERE	HORRIBLE BOSS	SUPER-SMART LADY	THE MONSTERS HAVE GOT IN!	FIRST THE BASE, NEXT THE WORLD!
						
The Power of the Daleks (1966)	A human colony on planet Vulcan	Mine workers off screen, mother and baby on screen	Governor Hensell, then his (new) deputy Bragen	Janley – Dalek reviver Lesterson's assistant	Ep 4: Dalek capsule in the lab is a massive Dalek factory!	Always. After all: "Daleks conquer and destroy!"
						
The Tomb of the Cybermen (1967)	The tomb of the Cybermen on planet Telos (obv)	Telos expedition represents UK, the Middle East and the USA	Expedition sponsor Eric Klieg	Kaftan – Klieg's ultra-logical partner	Ep 3: Cybermats attack sleepers in the sealed Control Room!	Converted humans must return to Earth "and control it"
						
The Ice Warriors (1967)	Brittanicus Base, in the next Ice Age	Brittanicus is the European base in a global ioniser network	Leader Clent – and the computer he won't disregard	Icily efficient computer specialist Miss Garrett	Ep 2: the frozen warrior from the glacier has thawed out!	Destroying the Martians' ship will cause global disaster
						
The Web of Fear (1968)	The fortress at Goodge Street, in the fungus-choked Tube	Upper, middle and working classes among army ranks	Colonel Lethbridge-Stewart (surprisingly)	Anne – Prof Travers' scientist daughter	Ep 4: possessed Travers brings the Yeti inside Goodge Street!	The Intelligence wants Doctor's mind to "shape" Earth's future
						
Fury from the Deep (1968)	The ESG refinery, on the English coastline	ESG stands for 'Euro Sea Gas' – hence Dutchman Van Lutyens	Refinery head Robson	ESG director Megan Jones	Ep 5: Mr Oak and Mr Quill are slaves of the Weed Creature!	The Weed's objective is "the conquest of the human planet"
						
The Wheel in Space (1968)	Space Station W3 – a wheel in space (again, obv)	Crew includes Russian Tanya, Italian Enrico, Irishman Sean...	Commander Jarvis Bennett	Astrophysicist Zoe Heriot, Dr Gemma Corwyn, Tanya Lernov	Ep 4: Cybermen have been smuggled aboard!	The Wheel will be a beacon for Earth-invading Cyberfleet

ONE SHOW, TWO GUVNORS

Terrance Dicks and Robert Holmes didn't just dominate 1970s *Doctor Who* – even today, they remain contenders for the title of the show's best-loved writer.

Feature by **PAUL KIRKLEY**

If David Whitaker and Terry Nation had stamped their authority on 1960s *Doctor Who*, it was nothing compared to the impact of Terrance Dicks and Robert Holmes on the show's second decade.

From 1969 to 1974, Dicks' partnership as script editor with producer Barry Letts revived the series' flagging fortunes with a bold, dynamic new storytelling approach that elevated Jon Pertwee's dashing Doctor to the peacock prince of Saturday night telly. Holmes, Dicks' successor, struck up an equally fertile relationship with producer Philip Hinchcliffe, launching Tom Baker's Time Lord into a golden era of Gothic horror, offering inventive sci-fi riffs on everything from Frankenstein and Jekyll and Hyde to Sherlock Holmes and the Phantom of the Opera.

It's a measure of the long shadows cast by Dicks and Holmes that, when pushed to name the greatest *Doctor Who* writers, not just of the 1970s but of the entire 20th-century run, no other names were offered for consideration by our panel.

STEVEN MOFFAT: If you were going to go with the most reliable, best writer of individual *Doctor Who* yarns, I suppose you'd say Robert Holmes. He wasn't as *structurally* important as Terry Nation or Terrance Dicks, but if you're talking about picking up a script, waving it about and looking at all the dialogue and the plot construction... Who's the best at that? Probably Robert Holmes.

PETE McTIGHE: If you stack up his contributions to the series, it's very hard to go past Robert Holmes. He wrote superb characters, invented fantastic monsters, created interesting alien cultures and found the perfect balance between humour and jeopardy. There are so many classics with his name on them.

> "TERRANCE DICKS HAS BEEN THE BACKBONE OF *DOCTOR WHO* SINCE 1970." **PETE McTIGHE**

DOCTOR WHO
AND THE TIME WARRIOR
TERRANCE DICKS

Above: Writer and script editor Terrance Dicks in the mid-1970s.
Right: The Doctor (Jon Pertwee) in *The Time Warrior* (1973-74), and the 1978 Target novelisation of the story.
Opposite page: The Doctor (Tom Baker) in *The Talons of Weng-Chiang* (1977).

ROBERT SHEARMAN: Everyone's going to say Robert Holmes, aren't they? And they're right. It's Robert Holmes. He had an imagination, a wit, a skill for exaggerated characters and worlds, and a satirical brilliance, all of which scream *Doctor Who*. His genuine genius is that they scream *Doctor Who* mostly because he's the one who put them there.

Actually, not *everyone* said Robert Holmes...

PAUL CORNELL: The greatest *Doctor Who* writer of the 20th century is Terrance Dicks. It's not just his individual scripts, it's the fact he's basically the writer of the final draft of everything from the end of Troughton to the start of Tom Baker. Honestly, you can see his hand in so much of that. I think it's just such an enormous contribution. You know, one can tell that Robert Holmes is a firecracker, but Terrance did it, day in day out, for a really long time.

PETE McTIGHE: Terrance Dicks has been the backbone of *Doctor Who* since 1970.

ROBERT SHEARMAN: Terrance's great – and unheralded – gift is that he sees into the heart of stories, corrects what's irrelevant or confusing, and pulls them together. It's easy to dismiss that skill as something that's not very inspiring, but it's a tremendous key to why the Pertwee era works so well. Terrance's Target novelisations are also subtle primers to the gift of editing and reshaping scripts – even long after they've been broadcast.

PAUL CORNELL: He goes on fixing the plots of *Doctor Who* in the Target books – so even if he didn't get it right the first time, he'll change it completely in the book!

PETER HARNESS: I think it's completely a matter of taste. We like to make lists and establish a definitive order, but I don't think you can say there was one best writer. The audience demands different things, and the show changes all the time. Terrance →

(THE DOCTOR
STARES AT
HIM WIDE-EYED)

THE DOCTOR: The Peking Homunculus!

LITEFOOT: Eh?

THE DOCTOR: I should have thought of it before! The time of manufacture, the disappearance - everything fits what we already know!

LEELA: Doctor, what is the Peking Homunculus?

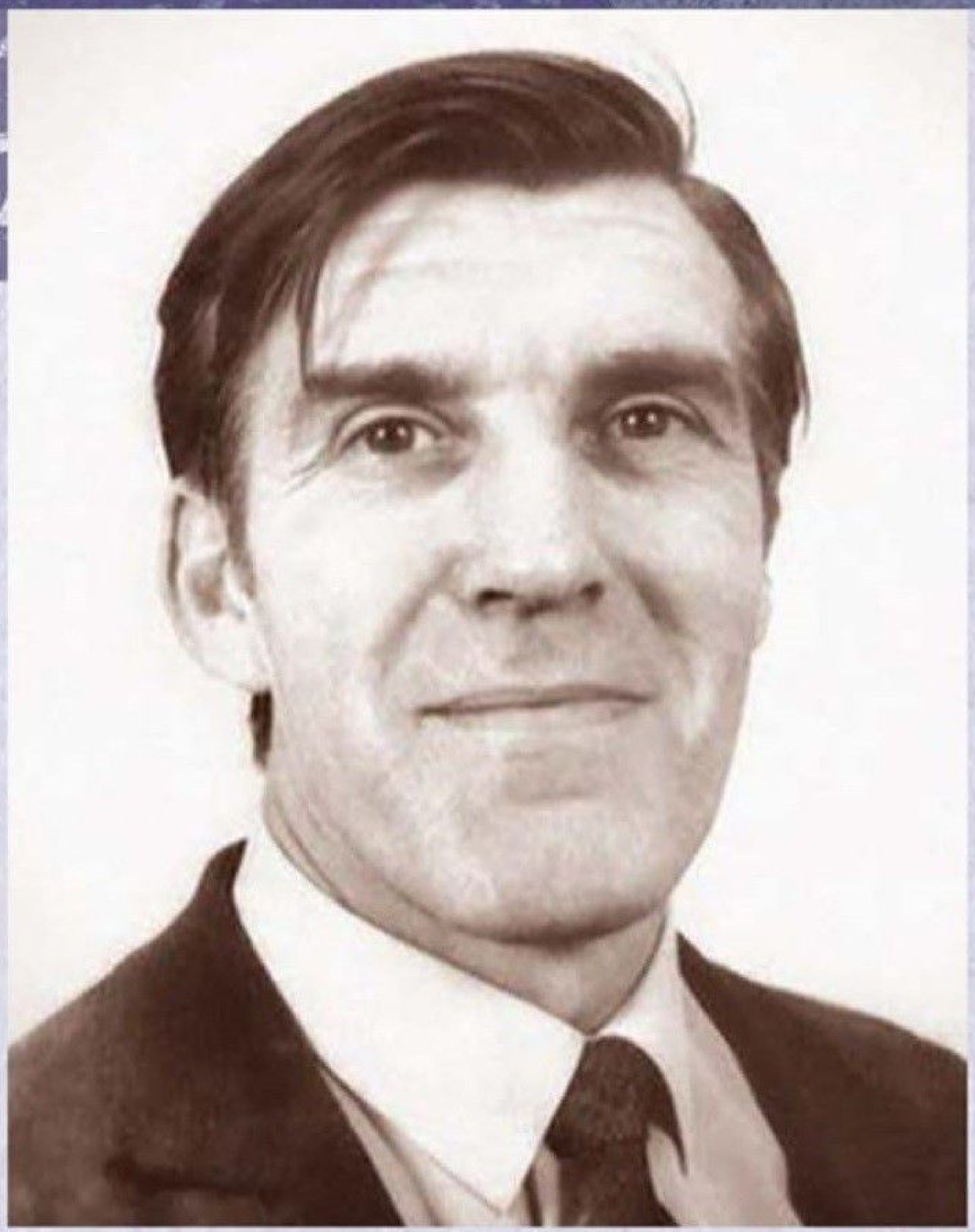
THE DOCTOR: You've never heard of it? No, of course, why should you... It was a gift, made in Peking and presented to the Commissioner of the Icelandic Alliance. This was during the Ice Age around the year three thousand -

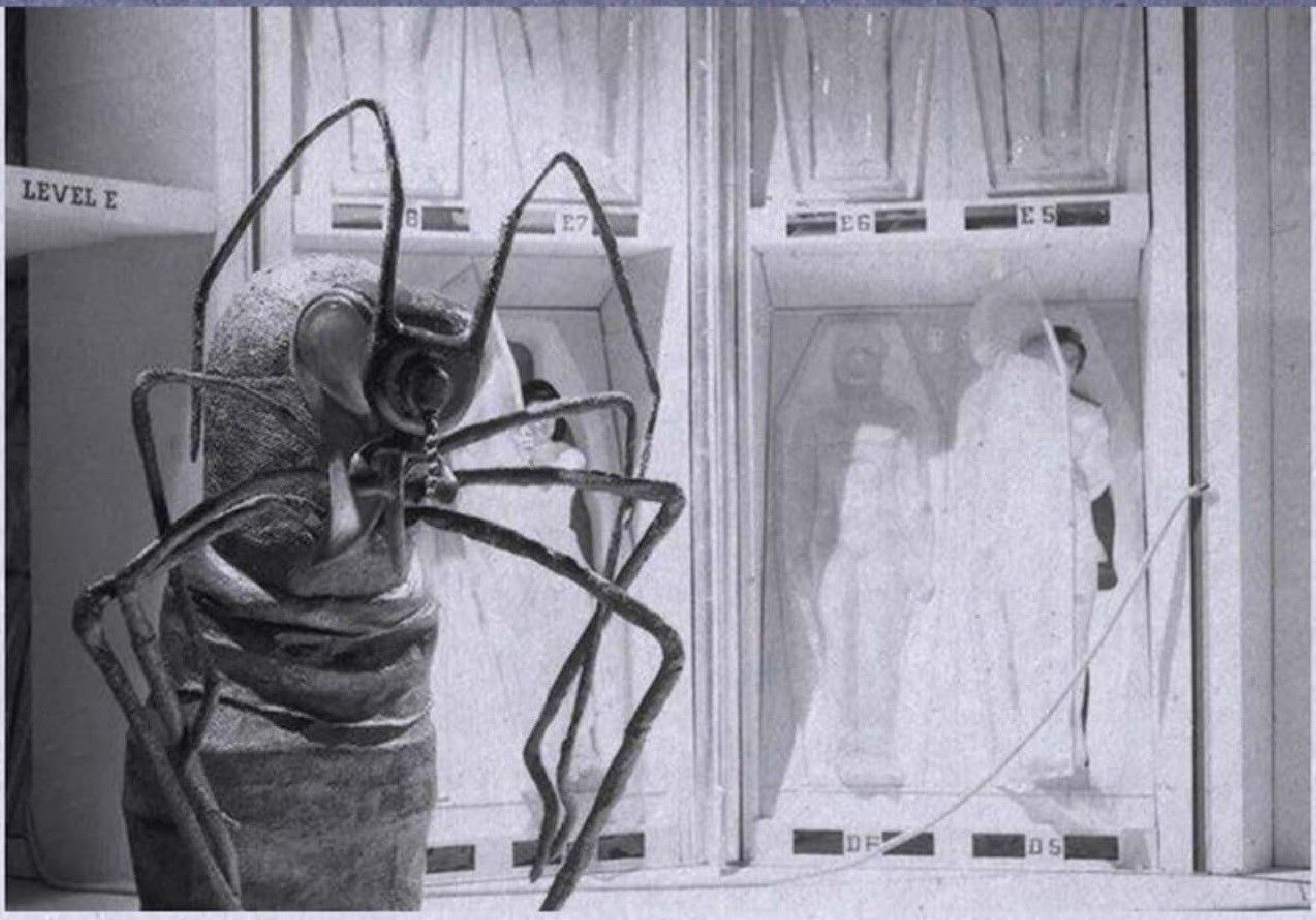
LITEFOOT: Preposterous!

LEELA: Ssssh! Go on, Doctor.

(THE DOCTOR
GLARES AT
LITEFOOT)

THE DOCTOR: I don't like being preposteroused...The Peking Homunculus was a toy, a plaything for the Commissioner's children. It contained a series of magnetic fields operating through printed circuits, a small computer and the cerebral cortex of a pig - it's one organic component. Anyway something went wrong. It almost caused World War Six.





→ Dicks clearly knows what he's doing. He writes perfectly put-together scripts; they're full of inspiration and good dialogue. He was clearly a fantastic script editor. He's another one, like Terry Nation, who just knows, in his bones, how to tell a story in a very straightforward way. Neither Terry Nation nor Terrance Dicks are especially showy, I feel – they just want to get on and do the job and tell an exciting yarn. We tend to look for more sophisticated and deeper things in it, because we've got a lot of time to think about it, but I think the very fact of being able to tell a very exciting tale is undervalued. With Robert Holmes, you get the sensation that when he was really enjoying himself, he just took off. Clearly *Doctor Who* just chimed with his imagination, wonderfully, and he saw it as a way to do everything he ever wanted to do in his brain. He was capable of being a lot darker than Terry Nation and Terrance Dicks. Of all the writers, he's perhaps the one whose imagination was most suited to *Doctor Who*.

PAUL CORNELL: Bob Holmes makes a tremendous contribution. I don't like a lot of his stories under Hinchcliffe, but I appreciate them. He's the one that does the different thing. He's your John Lennon, and he needs Terrance as his Paul McCartney.

If there's a Third Man of 1970s *Doctor Who* scriptwriting, it's surely Malcolm Hulke.

ROBERT SHEARMAN: Of the big returning writers, I don't think Malcolm Hulke is ever quite given enough credit. He tells big, angry stories that are surprising and are actually *about* things.

PAUL CORNELL: He's a deeply serious and wonderful writer who added a second front to the ethics of the Pertwee era. He was basically a staff writer on the show from 1969 to 1970, with a hand in 25 episodes. He never went for the easy answers.

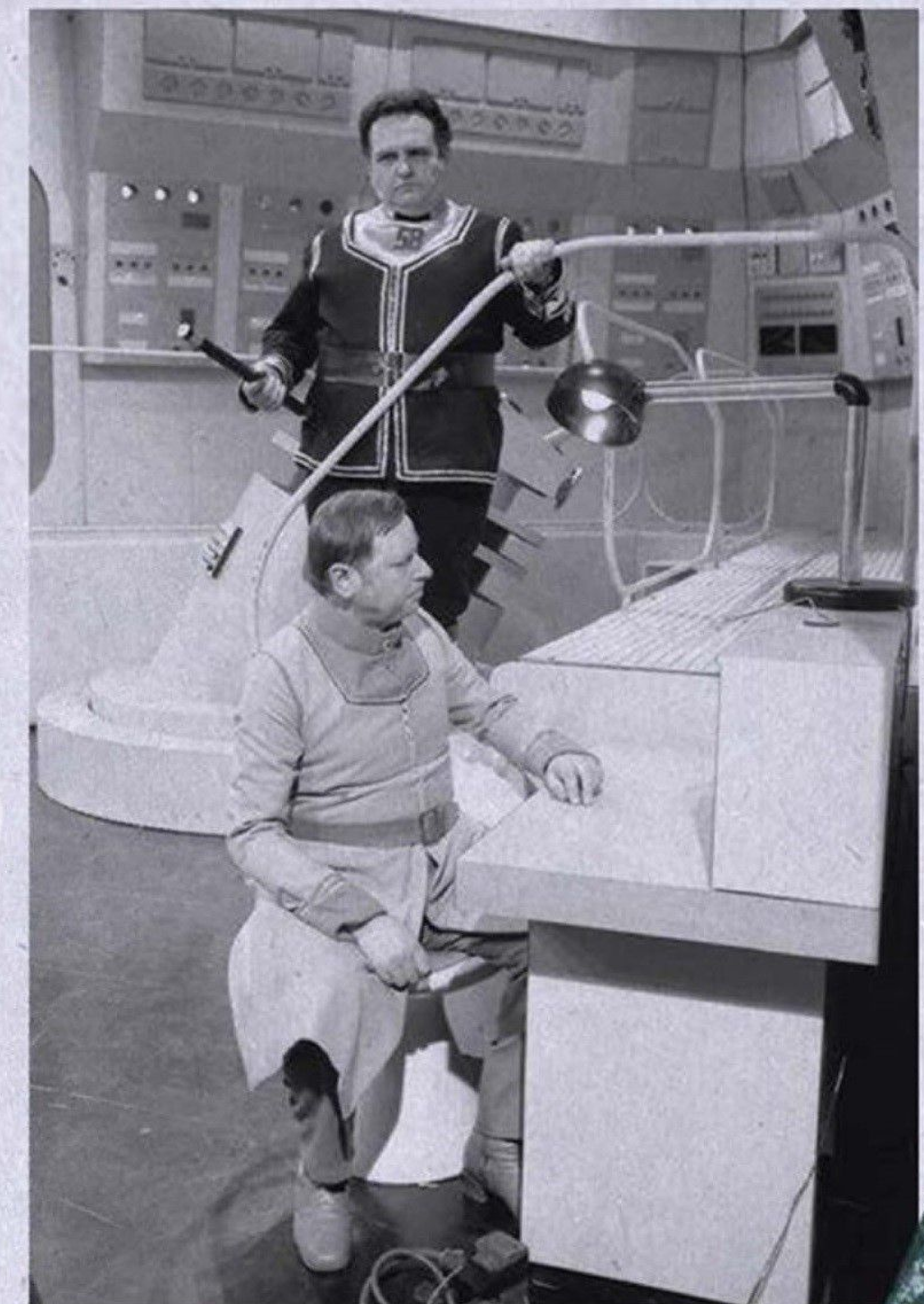
PETE McTIGHE: He added a distinctive flavour to *Doctor Who* when it was most needed.

Bob Baker and Dave Martin – aka 'the Bristol Boys' – wrote no fewer than 34 episodes of 1970s *Doctor Who* together (and Baker wrote an additional four on his own). Is their contribution perhaps a little underappreciated?

ROBERT SHEARMAN: Hugely. Of all the 70s writers, they're the ones with the greatest ambition. I sometimes think you need a Baker and Martin script in the mix just to remind *Doctor Who* that it's supposed to be huge and epic, and take big risks. Inevitably a lot of their serials nowadays look rather untidy, either in production or in script structure, but that's because they never lost the sense of freewheeling madness that's essential to the show.

PETER HARNESS: They wouldn't be coming back every year for ten years if they weren't good writers, or were people who just put a bit of filler in. Nearly all their stuff has three or four catchy ideas in it, and it's always wedded to a good story.

PAUL CORNELL: When edited by Terrance they're rather good, and



Above left: Writer and script editor Robert Holmes.

Above right: The Wirrn take control of *The Ark in Space* (1975).

Right: The Marshal (Paul Whitsun-Jones) and Jaeger (George Pravda) in *The Mutants* (1972).

Far right: Omega (Stephen Thorne) welcomes two of the Doctors (Patrick Troughton and Jon Pertwee) to his domain in *The Three Doctors* (1972-73).

Opposite page top: Elisabeth Sladen as Sarah Jane Smith and Tom Baker as the Doctor fend off a Krynoid in a publicity shot from *The Seeds of Doom* (1976).

Opposite page top inset: The countenance of Xoanon in *The Face of Evil* (1977) bears a striking resemblance to the Doctor.

I like the way they bring social justice issues in for *The Mutants* [1972]. *The Three Doctors* [1972-73] is nice, but they always bring far too many people – we're always traipsing about the cosmos with three or four extra people who we don't know really who they are or what they're doing here. They're not really in control of shape very much; they do these rather shapeless masses like *The Armageddon Factor* [1979] and *The Invisible Enemy* [1977].

STEVEN MOFFAT: You can tell that Terrance is all over that stuff. I mean, you know he is. I love *The Three Doctors*, it's glorious, but you can tell how much of it is Terrance Dicks. You can just *smell* it.

> "YOU CAN TELL THAT TERRANCE IS ALL OVER THE STUFF. YOU CAN JUST *SMELL* IT."
>
> **STEVEN MOFFAT**

Robert Banks Stewart only completed a couple of stories for the series, but they're two of the best-loved serials of the decade. His third idea, *The Foe from the Future*, never reached the script stage but served as the foundation for Robert Holmes' 1977 classic *The Talons of Weng-Chiang*.

STEVEN MOFFAT: I met Robert Banks Stewart once. He came from the same street in Paisley as I do. *Terror of the Zygons* [1975] and *The Seeds of Doom* [1976] are both great. He sort of wrote them as ITC actioners, didn't he? Like [the 1960s TV series] *The Avengers*, except it's *Doctor Who*. But *Doctor Who* can be anything, and it worked quite well. I like those stories very much.

PETER HARNESS: He's brilliant. He did two amazing stories, both stone-cold classics – gritty and terrifying and muscular – and then he went off to do [the BBC1 detective series] *Shoestring* and *Bergerac*.

PETE McTIGHE: He delivered a punch of 70s grit to *Doctor Who*.

In many ways, 1977 belonged to Chris Boucher. All three of his *Doctor Who* stories were broadcast that year, before he moved on to another of the BBC's cult series.

PAUL CORNELL: Chris Boucher is a hard SF writer. He should have been the anointed one. It should have gone: Terrance, Holmes, Boucher. But he goes off to [the BBC1 sci-fi series] *Blake's 7* and breaks the line. *The Robots of Death* [1977] isn't as good as people think it is, but *The Face of Evil* [1977] is. He doesn't like *Image of the Fendahl* [1977], and I don't like it either.

STEVEN MOFFAT: He's terrific, absolutely terrific. Really good dialogue. I don't think he's got a bad one – all his stories were good, and he did some great work on *Blake's 7* too. First rate.

A less celebrated writer from the late 1970s was David Fisher, who made his first contribution to the series with 1978's *The Stones of Blood*.

ROBERT SHEARMAN: David Fisher is never given the attention he deserves. He's a writer with a wonderful, almost anarchic imagination, whose every new script seems designed to challenge the viewer's expectations. He comes in at the hundredth story, identifies the predictable story structure of a series that's been around forever, and shakes it up mercilessly.

PETER HARNESS: I really love David Fisher. Why didn't he do more? All his stories were really good, and it's a shame we didn't get more out of him.

STEVEN MOFFAT: He wrote some funny ones. I liked his comedy a lot.

PETER HARNESS: There are quite a few people who did one story and never came back. But the people who did keep coming back – like Bob Baker and Dave Martin, Louis Marks, Chris Boucher and David Fisher: they're all pretty good at doing it.

STEVEN MOFFAT: There are *so* many great writers on *Doctor Who* – we haven't even talked about Douglas Adams!

ROBERT SHEARMAN: 'Classic' *Doctor Who* can feel like something of a trap – you can see so many writers throwing their hearts at it, and their careers being defined by it. The beauty of Douglas Adams is you can see such extraordinary talent, and you know he's using *Doctor Who* the way it should be: as a means to try out his whirligig imagination on the way up the stepladder to bigger and more personal things... **DWM**

MY FAVOURITE SCRIPT

Matthew Graham on... **Planet of the Spiders** (1974) by Robert Sloman (and, uncredited, Barry Letts). "I was completely terrified by *Genesis of the Daleks* [1975], but the one that really stuck in my head is *Planet of the Spiders*. The idea they were sitting on your back, controlling your thoughts, was a proper, night terrors-inducing storyline for me. I told Steven [Moffat] that if I ever did any more episodes, I'd do the spiders – it was time to face my fears!"

Steven Moffat on... **The Ark in Space** (1975) by Robert Holmes. "I think it's the only story where you can say that, with only a minor adjustment for names and pronouns, you could make it with any of the regular cast of *Doctor Who*. It could be William Hartnell, Barbara and Ian, it could be Jodie and her team, and it would just work. It's so four-square solidly *Doctor Who* that you can't miss with it."

Toby Whithouse on... **Horror of Fang Rock** (1977) by Terrance Dicks. "I link it in my mind with another huge favourite from that time, *Sapphire & Steel*. It just really captured my imagination, and to this day I want to write a horror or a science-fiction story set in a lighthouse."

Robert Shearman on... **The Ribos Operation** (1978) by Robert Holmes. "For my money, it's Robert Holmes' best script. It's almost *lovingly* structured – the plotting is bang-on perfect, the characters are scary and funny, even profound. And it's surprisingly moving. It's one of the great underrated gems of the series, somewhat drowned by kicking off the Key to Time season."

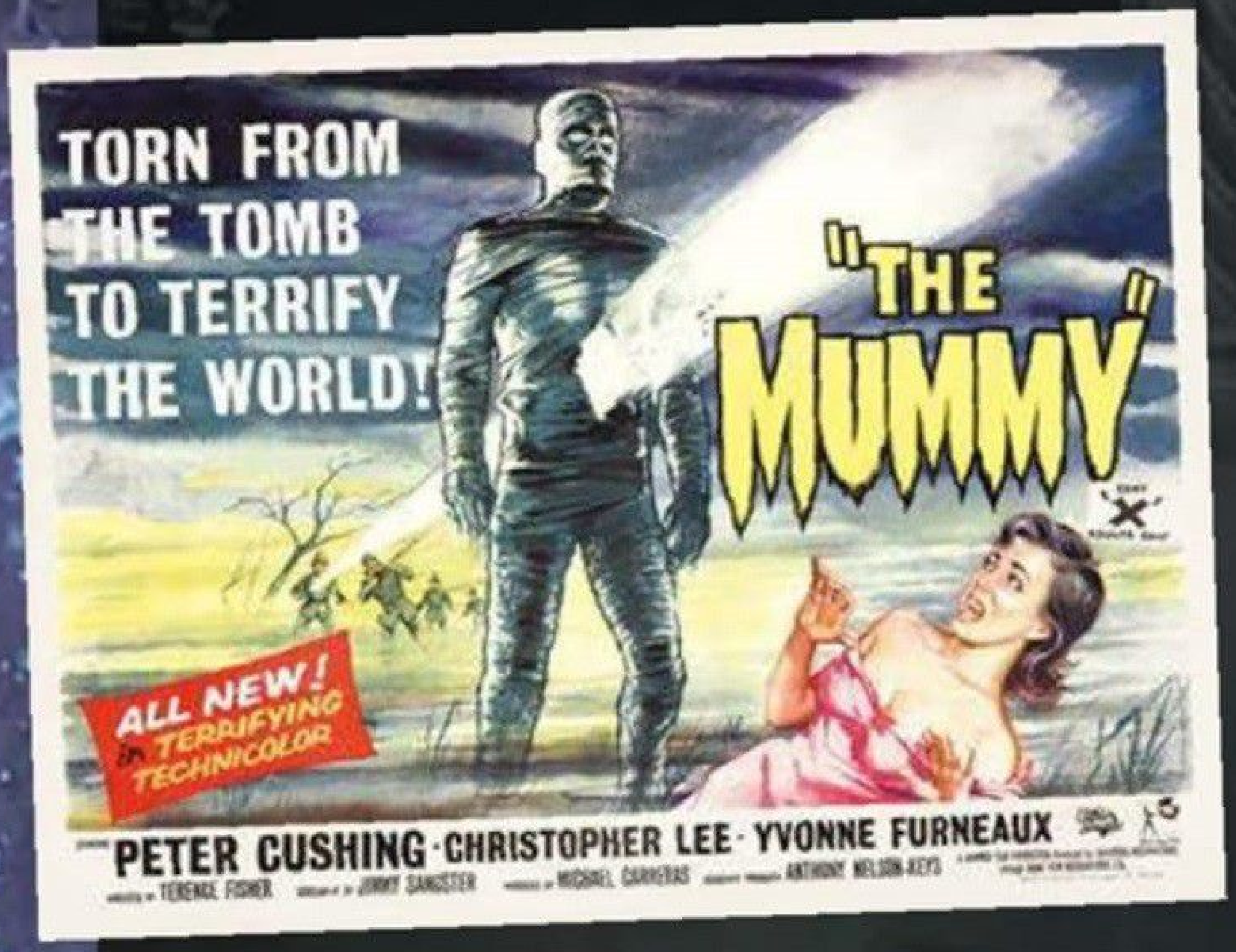
Paul Cornell on... **City of Death** (1979) by David Agnew (a pseudonym for Douglas Adams, David Fisher and Graham Williams). "*City of Death* has got a kind of platonic perfection to its shape, which just goes to show what Douglas Adams can do when he's forced to do something. That quote of his about watching deadlines fly by annoys me so much, because, you know, his best work is done under pressure. I don't think he gave us his best with everything else he did for the show. *The Pirate Planet* (1978) is OK, and *Shada* [which entered production in 1979 but was not completed] is rubbish. But *City of Death* is... wow."

The 'Gothic Horror' Story

One of the best-remembered tropes from the series' second decade owed conspicuous debts to classic horror films and their literary antecedents.

Feature by **ALAN BARNES**

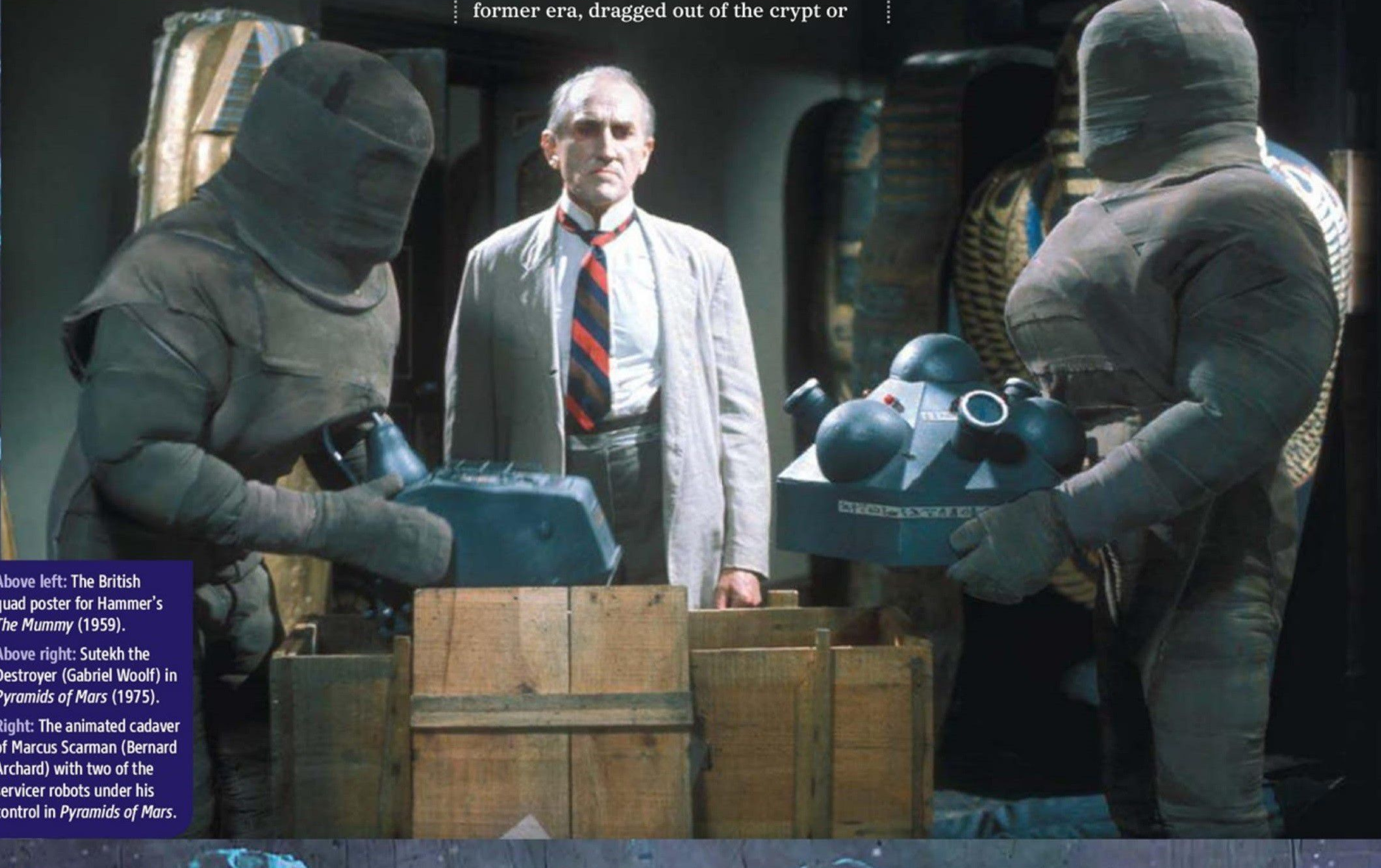
Most of the great Gothic horror novels – Mary Shelley's *Frankenstein* (1818), Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886), Bram Stoker's *Dracula* (1897) and Arthur Conan Doyle's *The Hound of the Baskervilles* (1902), for example – are as much about science as they are the supernatural. Victor Frankenstein uses electrical energy to resurrect the dead; Dr Jekyll uses chemistry to bring out the beast hidden inside himself; Abraham van Helsing uses electrical recording apparatus and blood-transfusion tech in his efforts to save the victims of a certain vampiric Count, and Sherlock Holmes uses forensics, in part, to solve the mystery of that gigantic Hound.


TORN FROM THE TOMB TO TERRIFY THE WORLD!
"THE MUMMY"
ALL NEW! in TERRIFYING TECHNICOLOR
PETER CUSHING · CHRISTOPHER LEE · YVONNE FURNEAUX

Like all of these, the Doctor is a science hero (sometimes anti-hero), too. Perhaps that's why Gothic horror tropes translated so naturally into many of the *Doctor Who* adventures concocted by producer Philip Hinchcliffe and script editor Robert Holmes in the mid-1970s...

Take *Pyramids of Mars* (1975), for example. Most obviously, it's a **Blatant Homage to...** a literary or filmic source, in this case Egyptological horror films, especially Hammer Film Productions' *The Mummy* (1959). It's set in and around a **Big Old House** of some description, in this case the grand Old Priory, its razed ruins later cleared for the site of UNIT HQ. The **Resurrected Villain** almost always represents some barbaric former era, dragged out of the crypt or the corpse-yard; so it is with Sutekh, last of the Osirans, entombed in Egypt for many millennia. Very often, like Count Dracula, the Gothic horror villain uses strange powers to bind others to their will, making them **Possessed!** Sutekh uses Egyptologist Marcus Scarman as his puppet, so he and his servicer robots can assemble a rocket to destroy the pyramid on Mars built centuries before to trap Sutekh on Earth.

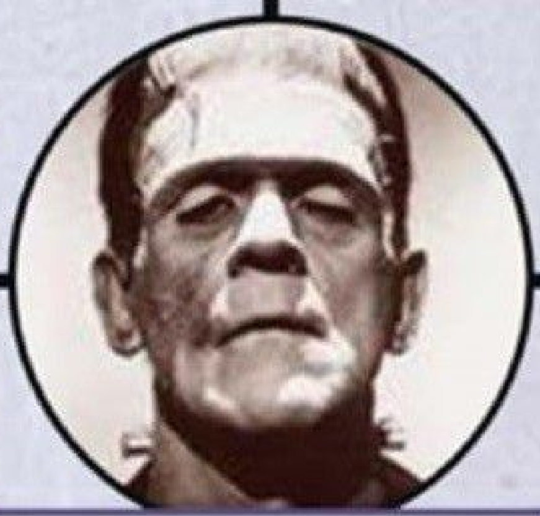
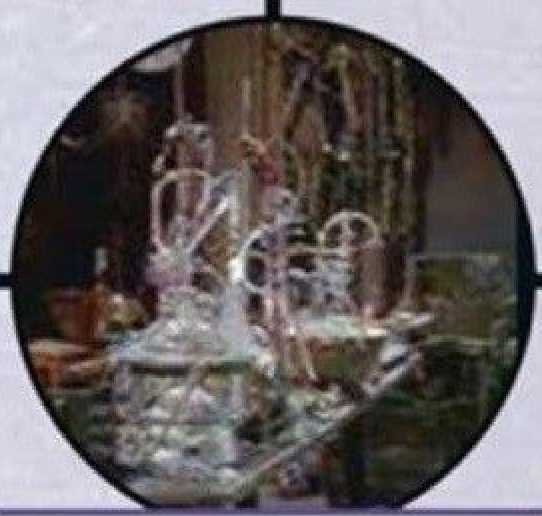
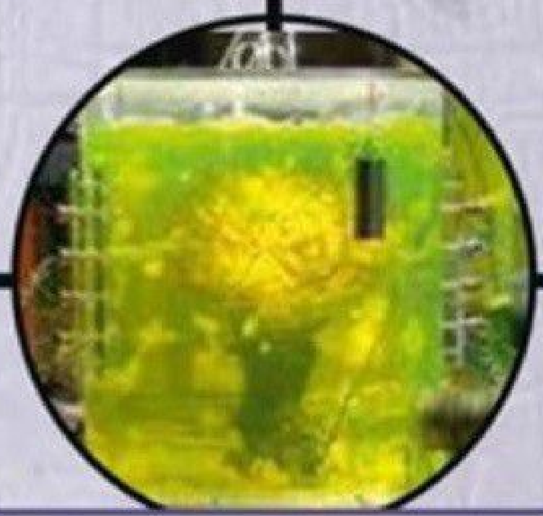
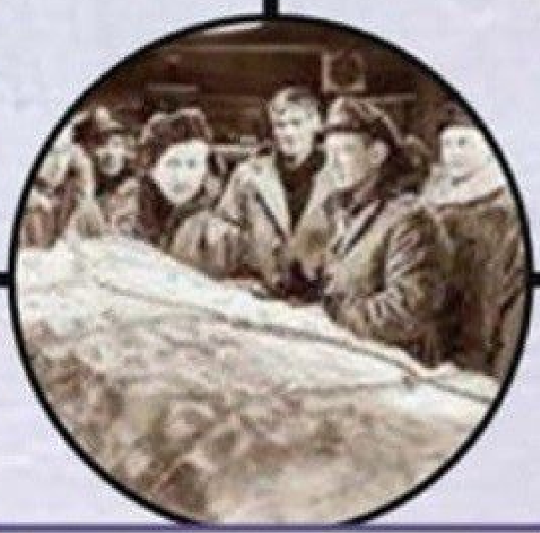
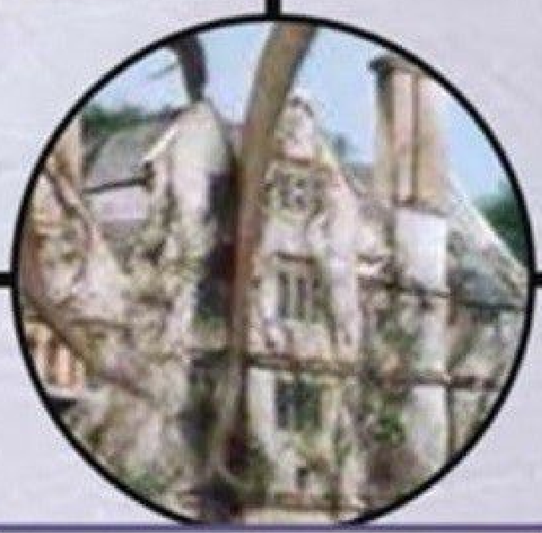
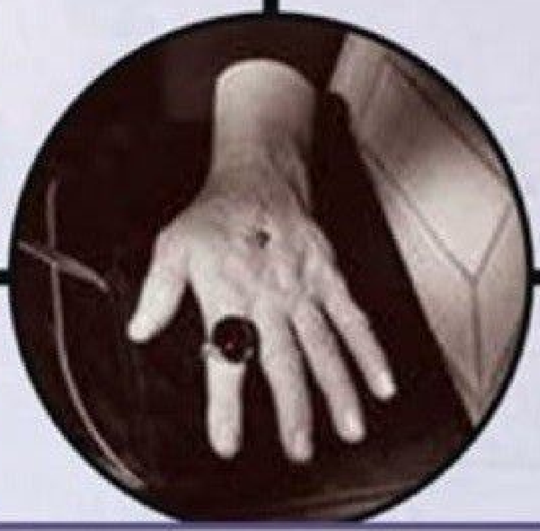
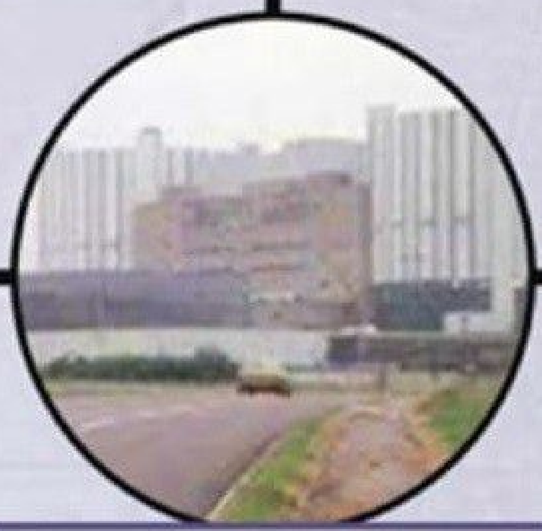
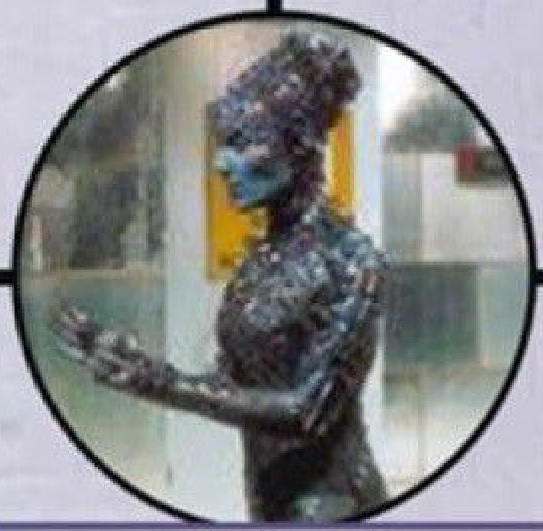
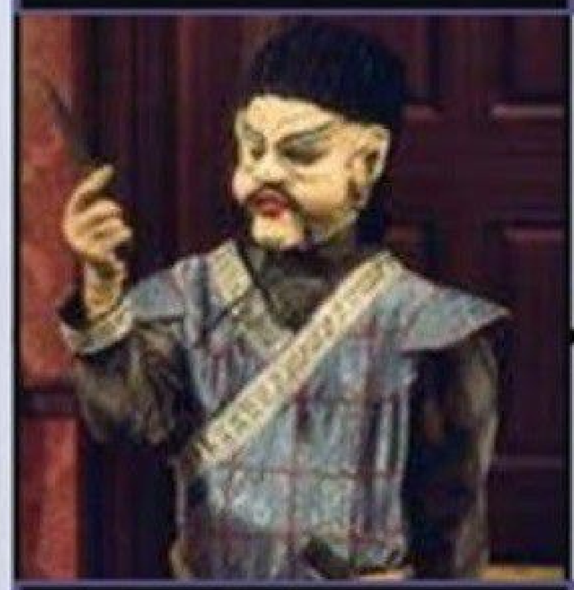
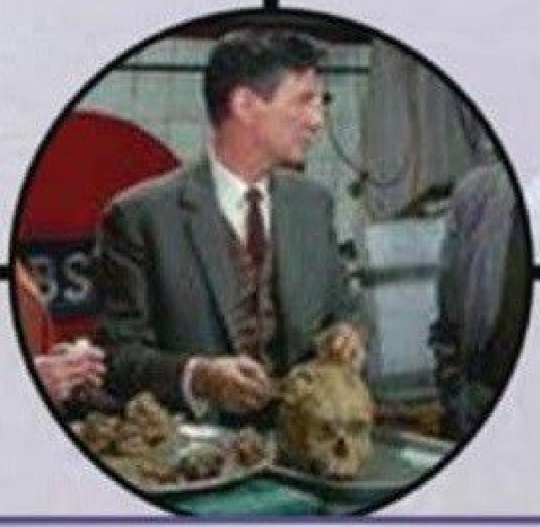
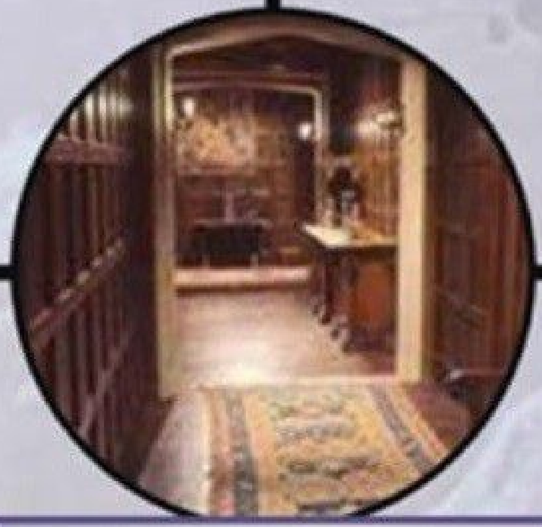
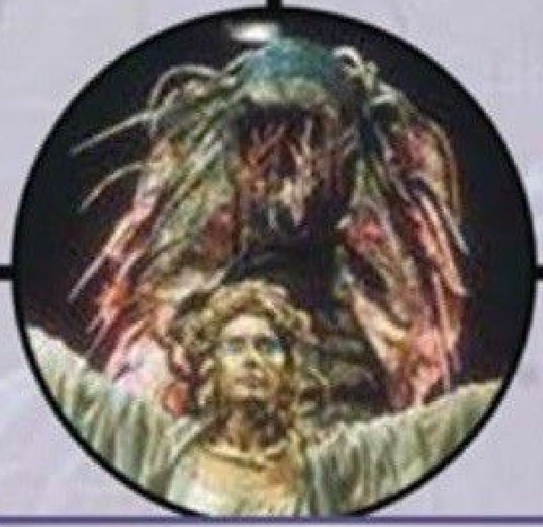
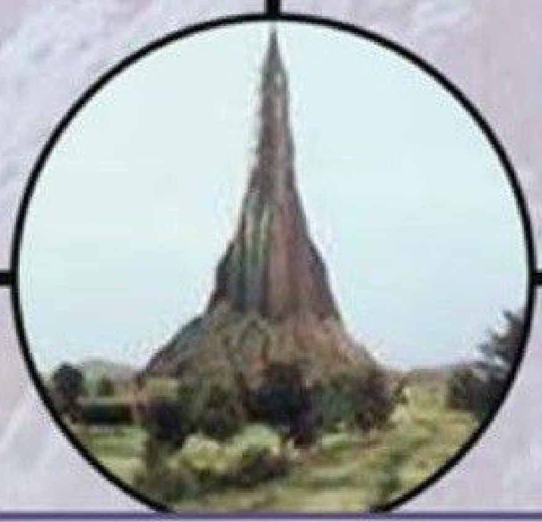
Finally: although *Doctor Who* never lived up to the gory excesses of the Hammer horror films (1976's *The Brain of Morbius* excepted), one might easily cast Hammer's two biggest stars in major roles in almost every Gothic horror story of the era. **Peter Cushing**, the company's foremost Baron Frankenstein, would suit doomed telegraphy enthusiast Laurence Scarman, whereas **Christopher Lee**, the eternal Dracula, would be a natural fit for the lanky, corpse-like Marcus – and the voice of Sutekh, too. **DWM**



Above left: The British quad poster for Hammer's *The Mummy* (1959).

Above right: Sutekh the Destroyer (Gabriel Woolf) in *Pyramids of Mars* (1975).

Right: The animated cadaver of Marcus Scarman (Bernard Archard) with two of the servicer robots under his control in *Pyramids of Mars*.

STORY	BLATANT HOMAGE TO...	BIG OLD HOUSE(S)	RESURRECTED VILLAIN	POSSESSED!	PETER CUSHING PART	CHRISTOPHER LEE PART
						
The Brain of Morbius (1976)	*Frankenstein* (1818) and Universal Pictures versions	Solon's castle – complete with sinister lab and secret vault	Morbius – a Time Lord whose brain survived execution	The Sisterhood use psi-powers to make space pilots crash	Surgeon Mehendri Solon	The voice of Morbius
						
The Seeds of Doom (1976)	*The Thing from Another World* (1951)	Chase Manor, surrounded by English country gardens	The Krynoid – retrieved from Antarctic permafrost	Krynoid pods turn Winlett and Keeler into plants	World Ecology Bureau head Sir Colin Thackeray	Obsessive flora collector Harrison Chase
						
The Hand of Fear (1976)	*The Beast with Five Fingers* (1946)	The Nunton nuclear power complex/The Kastrian dome	Eldrad – a Kastrian whose hand survived execution	Eldrad's ring controls Sarah Jane Smith, and others	Doomed pathologist Dr Carter – or King Rokon (cameo!)	The male Eldrad
						
The Talons of Weng-Chiang (1977)	Fu Manchu novels/ *The Phantom of the Opera* (1909-10)	The Palace Theatre/The House of the Dragon	Magnus Greel, who drains women's lives to keep going	Hypnotist Chang puts several characters under his 'fluence	Victorian pathologist Professor Litefoot	Oriental illusionist Li H'Sen Chang (unfortunately)
						
Image of the Fendahl (1977)	*Quatermass and the Pit* (on TV 1958-59, and the 1967 Hammer film)	Fetch Priory, Fetchborough	The Fendahl – Death itself!	White-coated Thea Ransome becomes the Fendahl Core	Skull-obsessed scientist Dr Fendelman	Teutonic Fendahl acolyte Maximillian Stael
						
State of Decay (1980 – but first commissioned in 1977)	*Dracula Prince of Darkness* (1966) and other Hammer films	The Tower – actually a spaceship!	The Great Vampire	TARDIS stowaway Adric is put under the vampires' spell	Secret scientist Kalmar	Vampiric disciple Aukon

THE THREE WHO RULE

Christopher H Bidmead, Eric Saward and a team of hungry young writers recruited by Andrew Cartmel offered strikingly different visions of *Doctor Who* in the 1980s.

Feature by **PAUL KIRKLEY**

New decade, new broom: as the brown velour 1970s gave way to the neon and chrome 80s, Christopher H Bidmead was the script editor charged with bringing *Doctor Who* into the hi-tech era of the pocket calculator and the BBC Micro. But was he the man whose injection of 'hard' science rescued the show from what producer John Nathan-Turner famously dismissed as Douglas Adams' "undergraduate humour"? Or was he guilty of turning a fun teatime adventure serial into a knotty lecture on tachyonics, telebiogenesis and charged vacuum emboitments?

ROBERT SHEARMAN: I think Bidmead has a lot in common with Douglas Adams, actually – big, crazy, fantastical ideas about imaginary people and magic tapestries and the fabric of the universe being held together by muttering mathematics. The image of the TARDIS within the TARDIS within the TARDIS [from 1981's *Logopolis*] was one of the things that turned me into a fan. I love Bidmead – he's much funnier and wilder and weirder than he ever suggests he is.

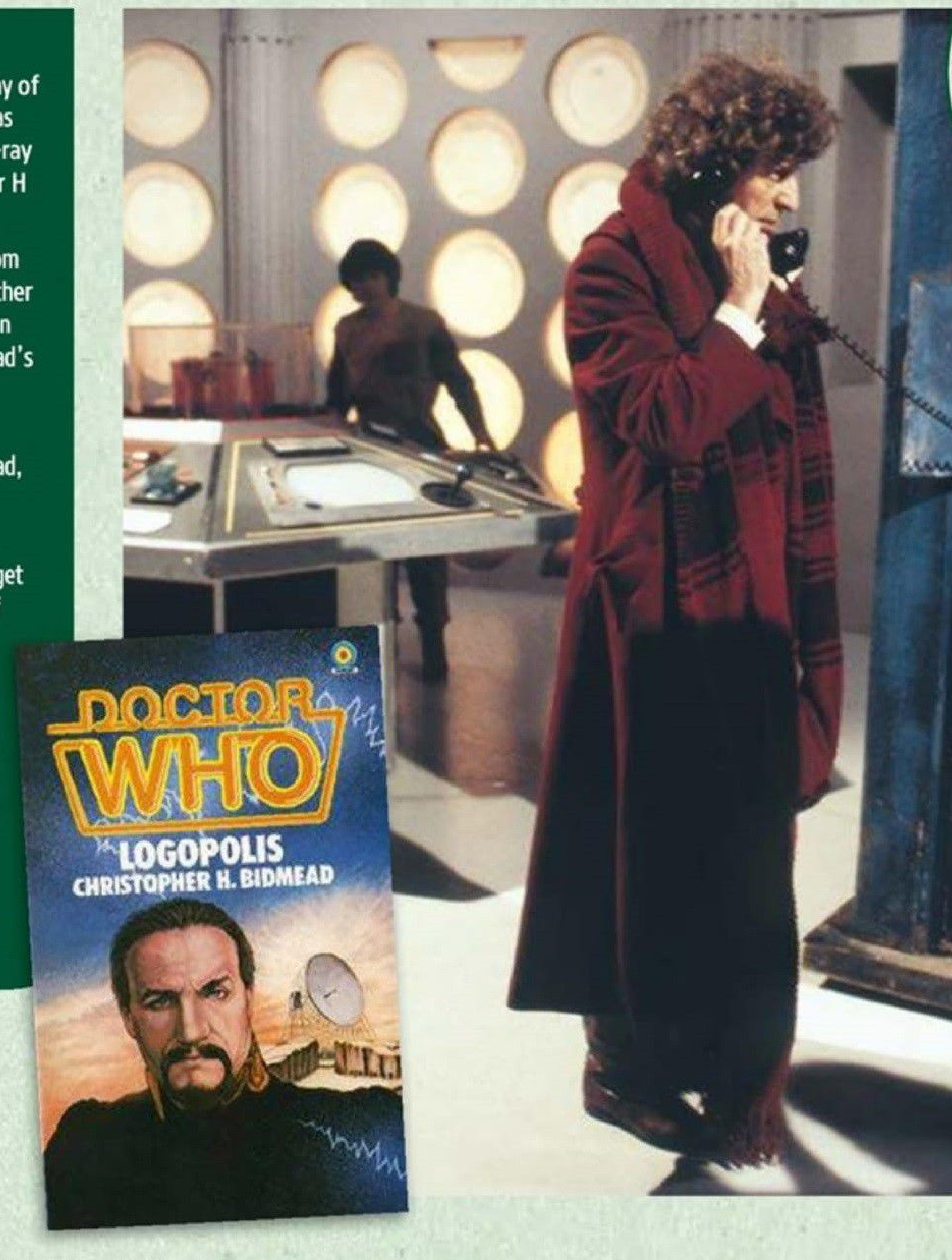
PAUL CORNELL: I've got a lot of time for Bidmead. I think he should just probably have said some nice things about Douglas Adams being every inch the scientist he was...

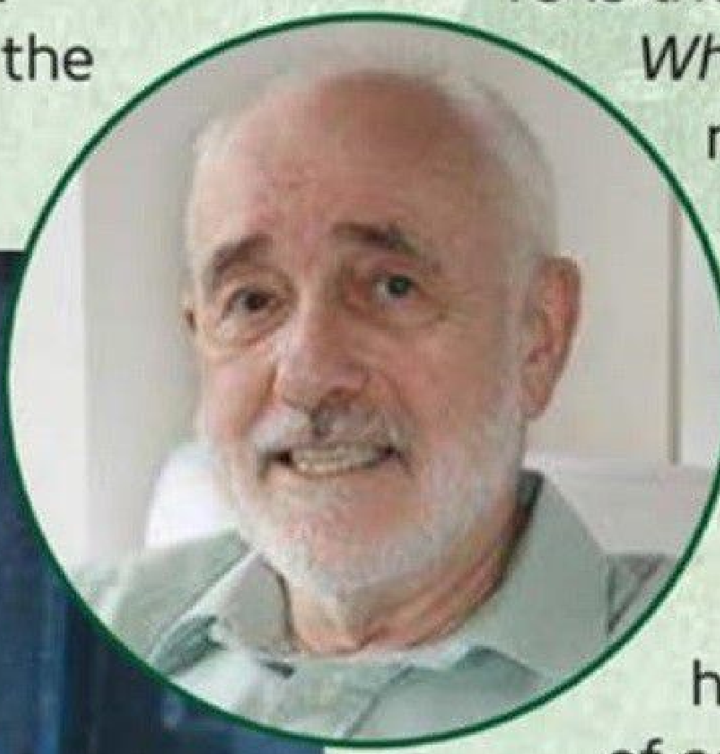
JAMES MORAN: Watching his episodes as a kid, I rarely knew what was going on but I *loved* it. I felt like the answers were there if I paid attention, and sometimes I would get a handle on what was happening. He made me feel clever, and not clever enough at the same time. This is a good thing.

PETER HARNESS: I'm really fond of him. I love the fact that, for all his talk of trying to get hard science into it, for me Season 18 is the most magical season of *Doctor Who*. The line between science and magic is very thin in that season, and you get all these weird, wonderful, magical landscapes. I love the collision of that.

STEVEN MOFFAT: I think he's a very, very good writer. For all his trumpeting of the importance of science in *Doctor Who*, in fact he writes a lot of rather lyrical fairytale *Doctor Who*. There are monks who mutter maths and change the universe, and Escher paintings that come to life. I think he's quite lyrical and poetic. Maybe he would argue that, for him, science is poetry. →

> "BIDMEAD HAS A LOT IN COMMON WITH DOUGLAS ADAMS – BIG, FANTASTICAL IDEAS."
>
> ROBERT SHEARMAN





Above right: The impossible topography of *Castrovalva* (1982), as seen in the 2018 Blu-ray release of Christopher H Bidmead's story.

Right: The Doctor (Tom Baker) discovers another TARDIS within his own in Part One of Bidmead's *Logopolis* (1981).

Right inset: Christopher H Bidmead, pictured in 2014. Photo © Marcus Hearn.

Below inset: The Target Books novelisation of *Logopolis* (1982).

Opposite page: Tegan (Janet Fielding) is restrained by the Terileptil android (Peter van Dissel) in Part Three of Eric Saward's *The Visitation* (1982).

[illegible] INT. LABORATORY. DAY.

(THE LEADER TURNS TO FACE TEGAN AND THE ANDROID. SHE IS BEING HELD BY THE ANDROID AND IS STRUGGLING VIOLENTLY.

THE LEADER HOLDS A "CONTROL" BRACELET)

TEGAN: No! Please!

LEADER: You will not feel pain.

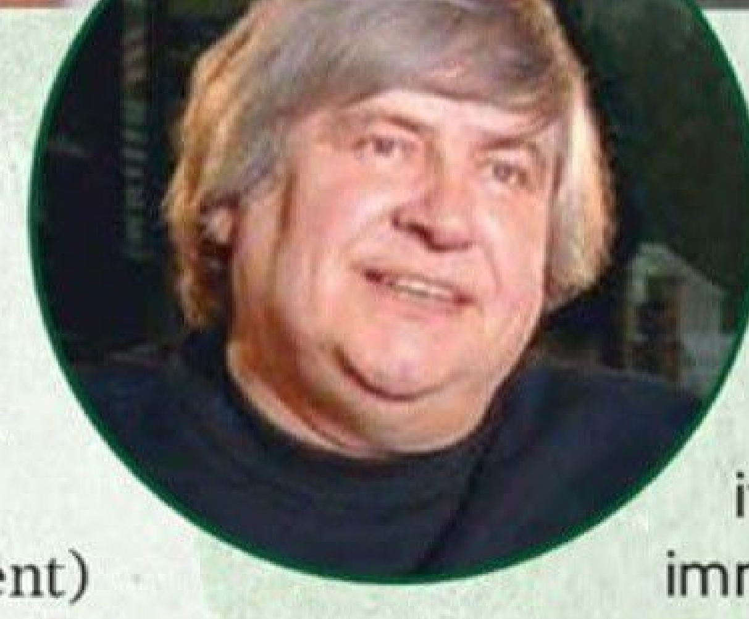
(THE LEADER SNAPS THE BRACELET ONTO TEGAN'S WRIST, WHO IMMEDIATELY STOPS STRUGGLING. THE ANDROID RELEASES HER ARM.

A BUZZER SOUNDS ON THE BRACELET CONTROL PANEL. THE LEADER CROSSES TO THE PANEL AND PUNCHES A FEW BUTTONS.

HEAVY STATIC MIXED WITH A BACKGROUND OF CONFUSED THOUGHTS OF THE HEADMAN IS HEARD)

Rep[illegible] (cont ...)

(THE CONFUSED THOUGHTS GROW MORE AGITATED)



→ Eric Saward was at the helm of the *Doctor Who* ideas factory during a turbulent period of public crises and choleric back-office politics. But was his attempt to restyle the show as a (frequently quite violent) whizz-bang action blockbuster – on a pin-money BBC budget – brave or foolish?

ROBERT SHEARMAN: Mostly brave, I think. *Earthshock* [1982] is an example of false nostalgia – it seemed to hearken back to an old-fashioned monster tale, the like of which the series had never actually attempted before. And *Revelation of the Daleks* [1985] is one of the purest examples of black comedy the series has ever managed. His own take on the job as script editor was that he wasn't savage enough with the other writers, but there are worse crimes than trying to be sensitive to different styles and tones. Under his editorship, the series feels broader and more varied in scope than it has been in years.

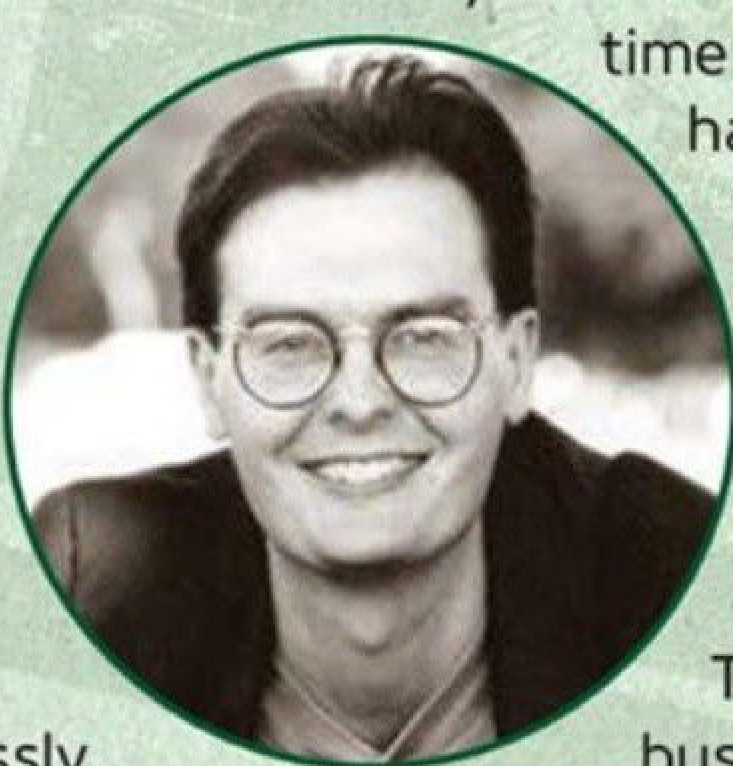
PETER HARNESS: The action formula really worked with *Earthshock*. I don't think it's his fault that he wasn't necessarily able to repeat that. He had a really tough job – *The Visitation* [1982] and *Earthshock* were the first things he'd written for TV, and to go from that to actually being in charge of running *Doctor Who*, with a producer who was maybe less interested in the nuts and bolts of storytelling than other producers... that's a hard, hard job. I think if he hadn't been immediately flung into the hot seat, and could have just enjoyed writing for it a bit more and finding his voice, he would have had a much easier ride of it. Being script editor is a very difficult job in the best of circumstances, and this was a very difficult time. Having to rewrite other people's stories under a blanket ban of 'no returning writers' from back in time... that's hard.

PAUL CORNELL: I hate to say this, but I think script values just lose their way under Saward. Things are done *because they're like Doctor Who*, but at the same time they can't quite focus on what *Doctor Who* is. For instance, why is there no romance in *Kinda* [1982] between Peter Davison and Nerys Hughes? Because *that's* how *Doctor Who* is.

PETE McTIGHE: He worked tirelessly on a programme that wasn't receiving much love. His first two scripts for the show were absolute knockout classics and were hugely influential on me as a child.

> "IT WAS WORTHY OF GREATER SUPPORT THAN THE BBC WAS GIVING IT AT THE TIME." STEVEN MOFFAT

STEVEN MOFFAT: I think he's first rate, actually. I don't think he ever did a bad one. He had an absolute grasp of pace that has changed the way *Doctor Who* stories work and has had an impact on the modern show. I was discussing him with Russell [T Davies] once and we agreed that *Earthshock* changes how it's done: the move to shorter scenes and greater dynamism. If you're going to waste some time in a story, as it were, don't just have people locked up in a room talking to each other: create a fantastic set-piece that's really exciting. I don't know why his reputation isn't better. Maybe it's because of the big bust-up [with John Nathan-Turner], but that's nobody's business but theirs.



In the final years of its original run, *Doctor Who* received an adrenalin-shot thanks to a fresh, dynamic new intake of writers hired by script editor Andrew Cartmel. While BBC execs clearly saw the series as living on borrowed time, Cartmel and his band of Young Turks made a good show of raging against the dying of the light.

ROBERT SHEARMAN: They really go for broke in the McCoy years. They've only got 14 episodes to play with each year, and they're going to make sure as much as they can that they're doing bold and fresh things. When it works, it's extraordinarily good. Stephen Wyatt is one of the best writers the show has ever had, and should be given much more attention.

JAMES MORAN: This was exactly what the show needed. As an innovative show that was

Top left: The Doctor (Peter Davison) and Todd (Nerys Hughes) in *Kinda* (1982).

Top inset: Eric Saward.

Top right: The Doctor, Kyle (Clare Clifford) and Scott (James Warwick) shelter from killer androids in Saward's *Earthshock* (1982).

Above inset: Andrew Cartmel.

Right: Ace (Sophie Aldred) and the Doctor (Sylvester McCoy) in *Remembrance of the Daleks* (1988).

Opposite page inset: Barbara Clegg.

Opposite page below: The Haemovores advance in *The Curse of Fenric* (1989).

once ahead of its time, much as I love it, it didn't really move on when TV moved on – so it felt like it was getting slower. This was a much-needed injection of the modern era, with things that you'd recognise from the real world. Troubled kids, London suburbs, youth clubs, bad parents – it felt like a template for the eventual return of the show years later.

STEVEN MOFFAT: I like that latter phase of the show very much indeed. Ben Aaronovitch's *Remembrance of the Daleks* [1988] is just really, really good. It's got a kind of *knowingness* of *Doctor Who* being a legendary TV show, which was sort of new then. The way he handled the Brigadier in *Battlefield* [1989] – as a noble hero returned from times past – was also really great. It was bold and clever, and worthy of greater support than the BBC was giving it at the time.

PAUL CORNELL: With *Remembrance of the Daleks*, I just felt like I needed to see it again immediately, because it broke all the shapes of *Who* in a brilliant way. This era does so many great things. I love the fact that, after years in which there's no mention of art or influence, suddenly all the writers are talking about their inspirations. Suddenly, *Doctor Who*'s got an idea in its head again. At the time, it felt incredibly refreshing and exciting.

PETE McTIGHE: It's such a breath of fresh air. I love Seasons 25 and 26, just adore everything about them. The Seventh Doctor and Ace are the best team since the Fourth Doctor and Sarah, there are some cracking, ambitious ideas – frequently not able to be realised to their full potential – and a more character-driven, emotional arc that really set the stage for the programme's return. I think the McCoy era is one of the most underrated. Those seasons are just fizzing with new ideas and energy. If I had to choose one writer from that stable, I'd say Ian Briggs did a magnificent job with *The Curse of Fenric* [1989]. It's an incredibly rich script, packed with great characters and stunning set-pieces, and has real scale in its storytelling. A proper epic.

PETER HARNESS: Andrew Cartmel clearly had a good way of working out how to get writers who suited the show, and what they could bring to it. He was obviously getting them from somewhere else; he wasn't employing people who were already on the roster. He was looking for people who were hungry, and excited.

Are there any other 1980s writers the panel would like to fly the flag for?

PAUL CORNELL: I think Barbara Clegg is getting some appreciation now for actually landing something, in *Enlightenment* [1983], that has a good shape and a really different feeling. It puts you in a world and it feels like a real place with real people, and that's so rare at that time. She ought to have been in charge, never mind writing one script. Also, it's very much the female gaze. [Clegg was the series' first female writer.] Suddenly we're in Tegan's point of view and we realise: oh, we haven't been in here before.

ROBERT SHEARMAN: Johnny Byrne is a much better writer than his *Doctor Who* stories suggest. All of his scripts are composed of really detailed societies and complex dilemmas that don't quite come across on screen as well as they should. He deserved much better. *Warriors of the Deep* [1984], in particular, is frustrating – you can see the germs of an extraordinary and passionate piece of writing.

Finally, let's turn our attention to Mr and Mrs Pip and Jane Baker – much maligned for their florid circumlocution but steadfast and reliable enough to dig John Nathan-Turner out of a hole on more than one occasion.

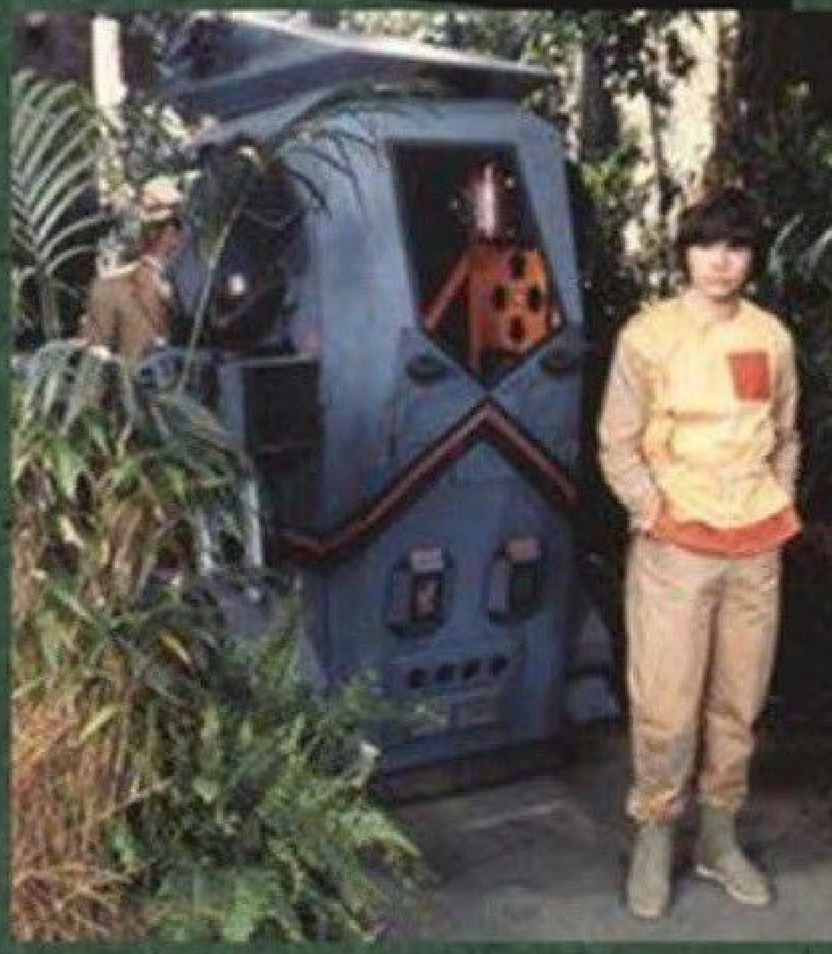
ROBERT SHEARMAN: They were really good at ideas. You can see why JNT was excited by them. Their dialogue sticks out because they resist any sense of house style. For four weeks, no-one really sounds like a *Doctor Who* character. Or, arguably, a human being.

STEVEN MOFFAT: The stories are very well structured, actually. They barrel along. The dialogue is... I mean, that's where your 'indubitably' comes in, doesn't it? That's where everyone seems to be showing off in a slightly byzantine way that doesn't feel right for *Doctor Who*. They're not my favourites but, you know...

On *Doctor Who*, I think the big names are the big names for a reason, because they have an impact on the structure and future and pace and style of the show. But there are many other good writers who have been through it. The truth is there was an awful lot of good writing in *Doctor Who*. **DWM**

the memory of
Joseph Sunduik
born 8 April 1809
died 3 February 187

MY FAVOURITE SCRIPT

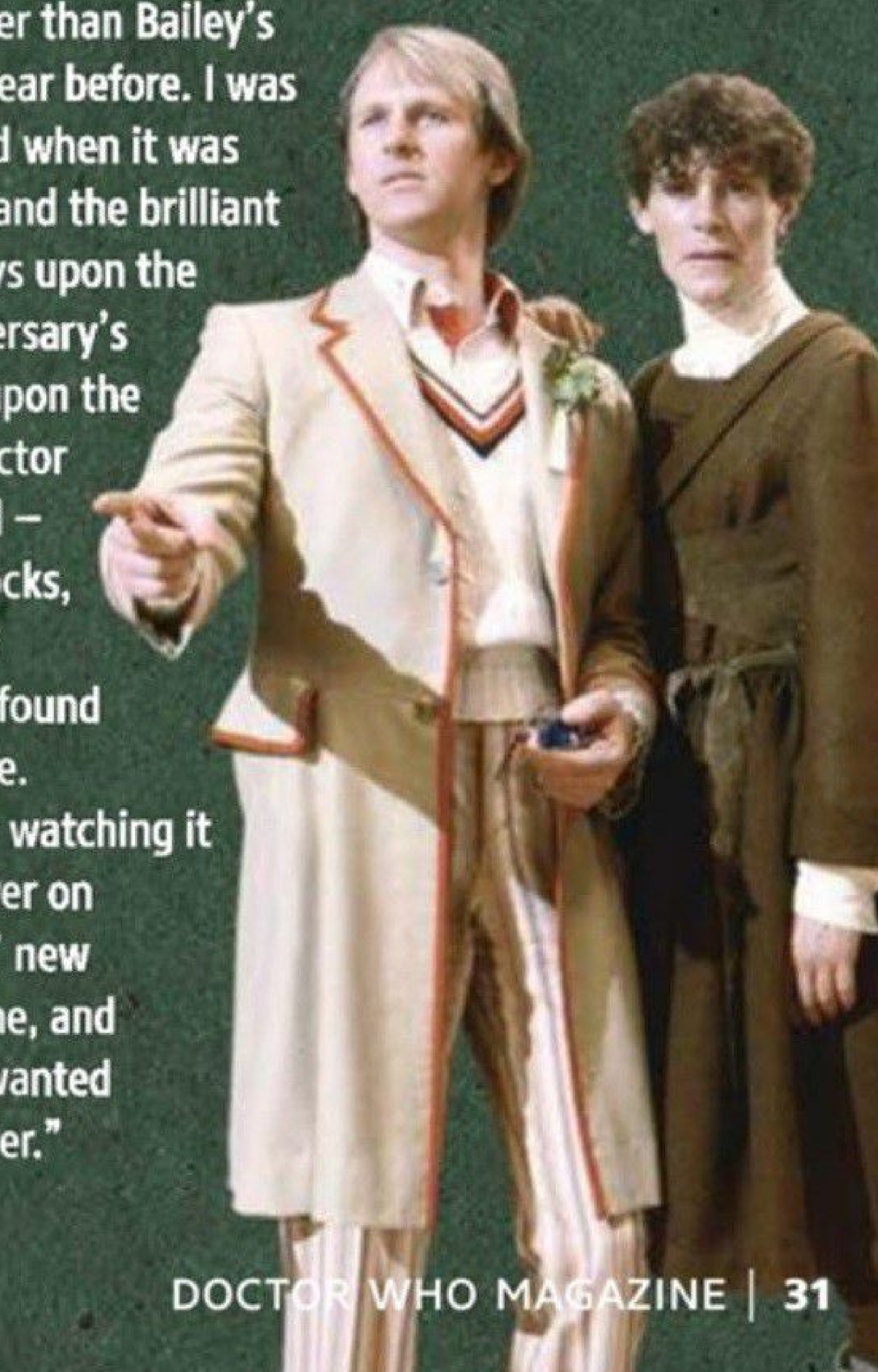


Paul Cornell on... Kinda (1982) by Christopher Bailey. "*Kinda* above all things. You give *actual* drama to actors and you suddenly see what they can do with *Doctor Who*. It's head and shoulders over most of the things around it.
In the 1980s, fanzine writers spent a lot of time trying to decode it. But the whole point of drama is to get your mind working and to get you involved in the mystery and to do a bit of work. *Kinda* is functioning on the level of a *Play for Today*, which is so completely different to where *Doctor Who* was at that time."

Peter Harness on... Kinda. "This was one of the best things the show ever did. But I'm probably looking at that through the lens of someone who wanted to make a kids' show into something more grown-up. 'You can't mend people' is still my favourite *Doctor Who* line ever."

Steven Moffat on... Earthshock (1982) by Eric Saward. "It's an absolute stormer. You have to be a *Doctor Who* fan to dislike that one. It's so right, and it introduces the idea of *action Doctor Who* for the very first time. I mean, it's not *very* action-y, because of the limitations of its production, but it introduces a new speed and pace and vigour that sort of never goes away."

Robert Shearman on... Snakedance (1983) by Christopher Bailey. "*Snakedance* manages to be even cleverer than Bailey's *Kinda* the year before. I was 12 years old when it was broadcast, and the brilliant ways it plays upon the 20th anniversary's nostalgia, upon the way the Doctor is perceived – and the shocks, and the wit – had a profound effect on me. I remember watching it over and over on my parents' new VCR machine, and deciding I wanted to be a writer."



The 'Dark Doctor' Story

The latter days of *Doctor Who*'s original run were typified by stories that briefly revitalised the series, creating a mysterious new role for the Time Lord...

Feature by **ALAN BARNES**

On being appointed script editor of *Doctor Who* in 1987, Andrew Cartmel soon made his presence felt. More often than not, the newly regenerated Seventh Doctor wouldn't be making random landings in time and space. Usually, **The Doctor's on a Mission** from the start – as in *The Greatest Show in the Galaxy* (1988-89), in which he follows a junk-mail robot to the Psychic Circus on Segonax. "I'm sure the Psychic Circus isn't scary at all," he assures companion Ace. "It's just a device to get us to go..."

Which we might call a **Meta Moment**, too – another hallmark of the 'dark Doctor' story, when the so-called 'fourth wall' between the characters and the audience comes very close to being broken. The saga of the Psychic Circus, fallen on hard times, can easily be read as a commentary on *Doctor Who* itself. "Although I never got to see the early days," says Circus superfan Whizzkid, "I know it's not as good as it used to be... but I'm still terribly interested." Even that isn't as blatant as the cliffhanger at the end of Part One of *Dragonfire* (1987), in which the Doctor, er, hangs off a cliff, for no clear reason.

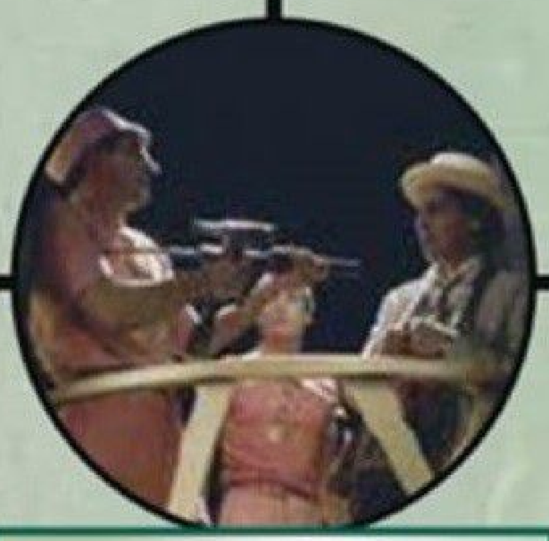
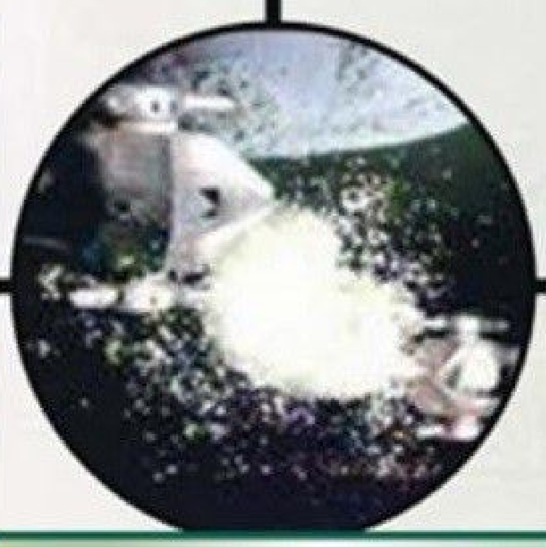
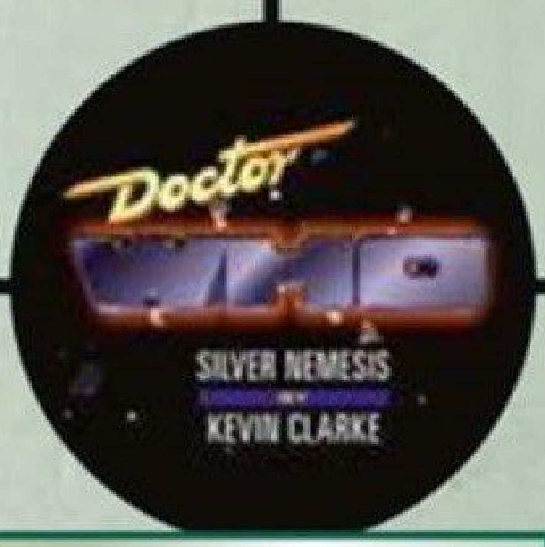
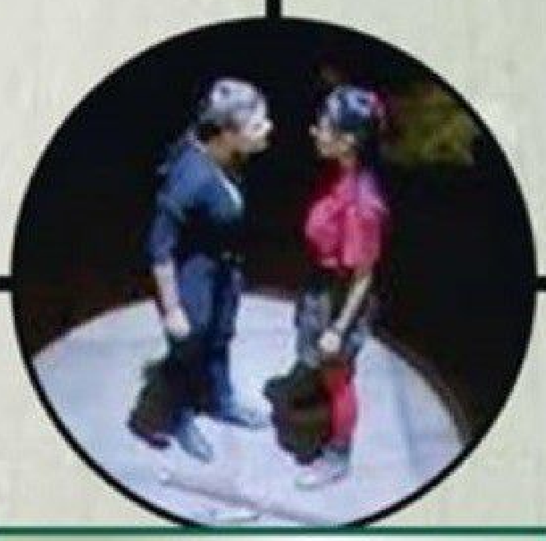
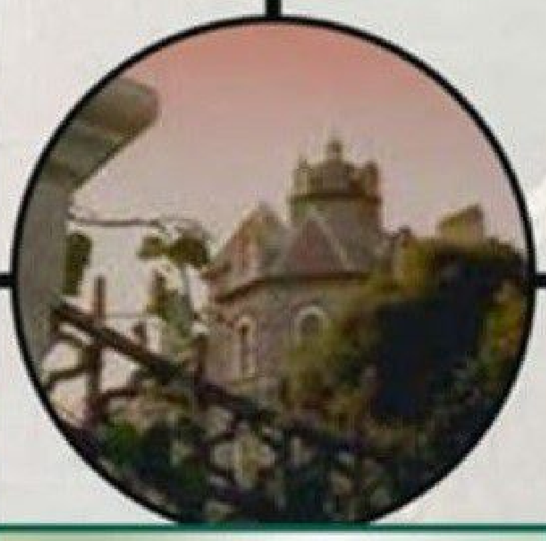
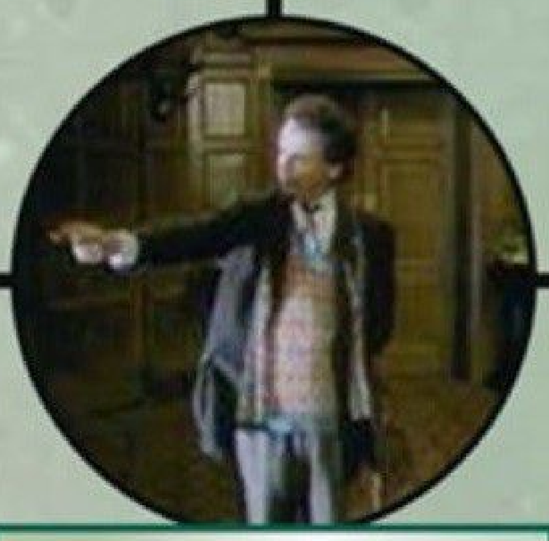
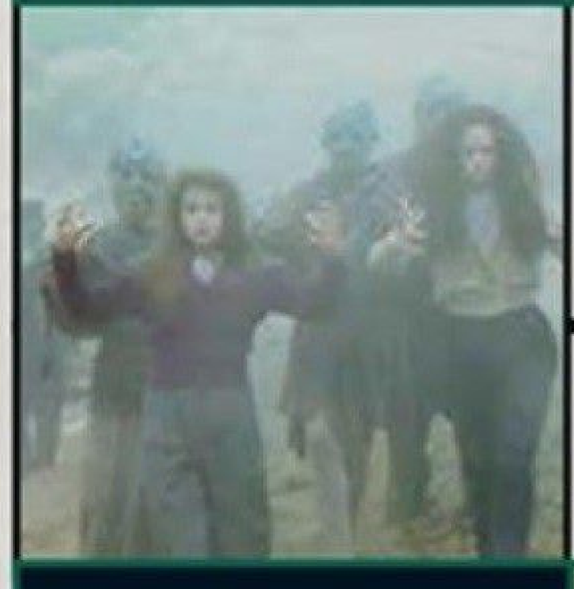
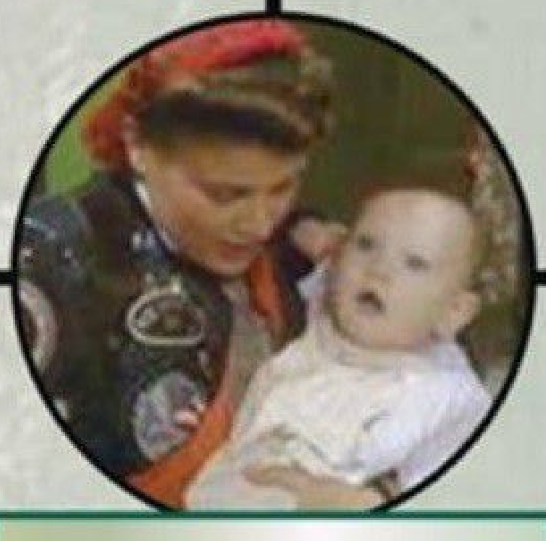
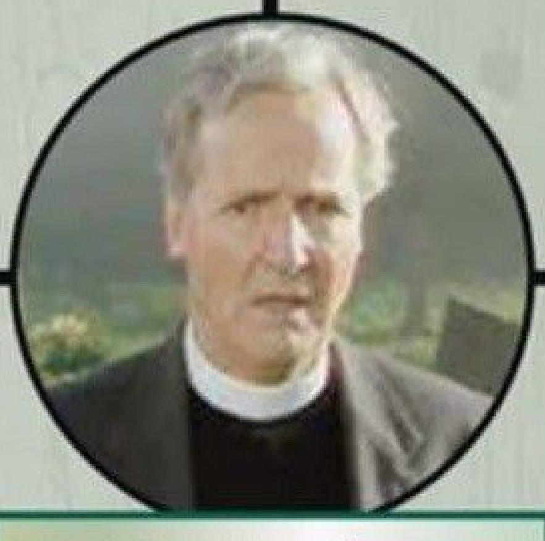
The reason why the Doctor needs to reassure his companion is because almost every story of the epoch contains an **Ordeal for Ace** – sometimes a physical trial to be overcome, sometimes a mental trauma. Here, for example, she tells him she finds clowns "creepy" – so inevitably she'll be forced to confront her coulrophobia on several occasions.

The 1980s celebrity stand-up Ben Elton was fond of incorporating a "little **Bit of Politics**" into his routines – and *The Greatest Show in the Galaxy* does the same: the character Captain Cook isn't just named after a white Imperialist explorer, he even wears the pith helmet of a colonial army officer, just to ram home his villainy. But the main villains of the piece are eventually revealed to be the ancient Gods of Ragnarok – because the 'dark Doctor' almost always ends up meeting **Something Evil from Long Ago**. We learn, too, that the Doctor has fought these particular gods "all through time" – because the single biggest point of Cartmel's master plan was to restore the character's mystery: to show again and again that the Doctor was **More Than Just a Time Lord**. DWM

Above left inset: Ace is accosted by the Chief Clown (Ian Reddington) in *The Greatest Show in the Galaxy* (1988-89).

Above right: The Doctor (Sylvester McCoy) hangs on for his life in the (literal) cliffhanger to Part One of *Dragonfire* (1987).

Left: The Doctor battles the Gods of Ragnarok in the final part of *The Greatest Show in the Galaxy*.

STORY	THE DOCTOR'S ON A MISSION...	SOMETHING EVIL FROM LONG AGO	ORDEAL FOR ACE	BIT OF POLITICS	META MOMENT	MORE THAN JUST A TIME LORD
				NO COLOUREDS		
Remembrance of the Daleks (1988)	...to trick the Daleks into destroying themselves	Davros... and arguably the all-powerful Hand of Omega	Fella she fancies turns out to be a "lying, dirty" fascist	Ace finds a 'NO COLOUREDS' sign in an East End window	On TV: "an adventure in the new science fiction series, D-"	Did the Doctor have something to do with the prototype Hand?
			ACE SIGMA IN THE GRAND HAPPINESS PATROL AUDITIONS			
The Happiness Patrol (1988)	...to investigate "disturbing rumours" about an Earth colony	"Rumours of something evil" bring the Doctor to Terra Alpha	Sent to audition for the sinister Happiness Patrol	The whole thing, basically! Does Helen A = Margaret T?	"Who writes that stuff?" the Doctor asks of Helen A's (bad) jokes	Talks two snipers into throwing their guns away
						
Silver Nemesis (1988)	...to trick the Cybermen into destroying themselves	Lady Peinforte... and arguably the all-powerful Nemesis statue	Never bottled anything before – but is "really, really scared"	Old Nazi De Flores wants to fulfil Hitler's "vision"	The title of this 25th anniversary adventure!	The Doctor has secrets from the Old Time, the Time of Chaos
						
Battlefield (1989)	...to answer a summons meant for his future self	Arthurian witch Morgaine, and the demonic Destroyer	With her mind manipulated, says racist stuff to Shou Yuing	The Doctor lectures Morgaine about nuclear war	Roadster Bessie's number-plate reads 'WHO 7'	A future Doctor will be the Arthurian wizard Merlin
						
Ghost Light (1989)	...to return Ace to the 'haunted' house she broke into aged 13	Light – an entity that once surveyed life on prehistoric Earth	Forced to recall how she burned the house down in 1983	Victorian creationist vicar is 'de-evolved' into an ape	The Doctor quotes 1970s script editor Douglas Adams	He's "endlessly agitating, unceasingly mischievous"
					WARNING DANGEROUS UNDERCURRENTS	
The Curse of Fenric (1989)	...to finish a game of chess, played with live pawns	Black is Fenric – an evil entity from the dawn of time	Meets the mother she hates... as a baby	The vicar lost his faith when the British bombed Dresden	A sign on the beach reads 'DANGEROUS UNDERCURRENTS'	Knew Ace was Fenric's pawn ever since they first met

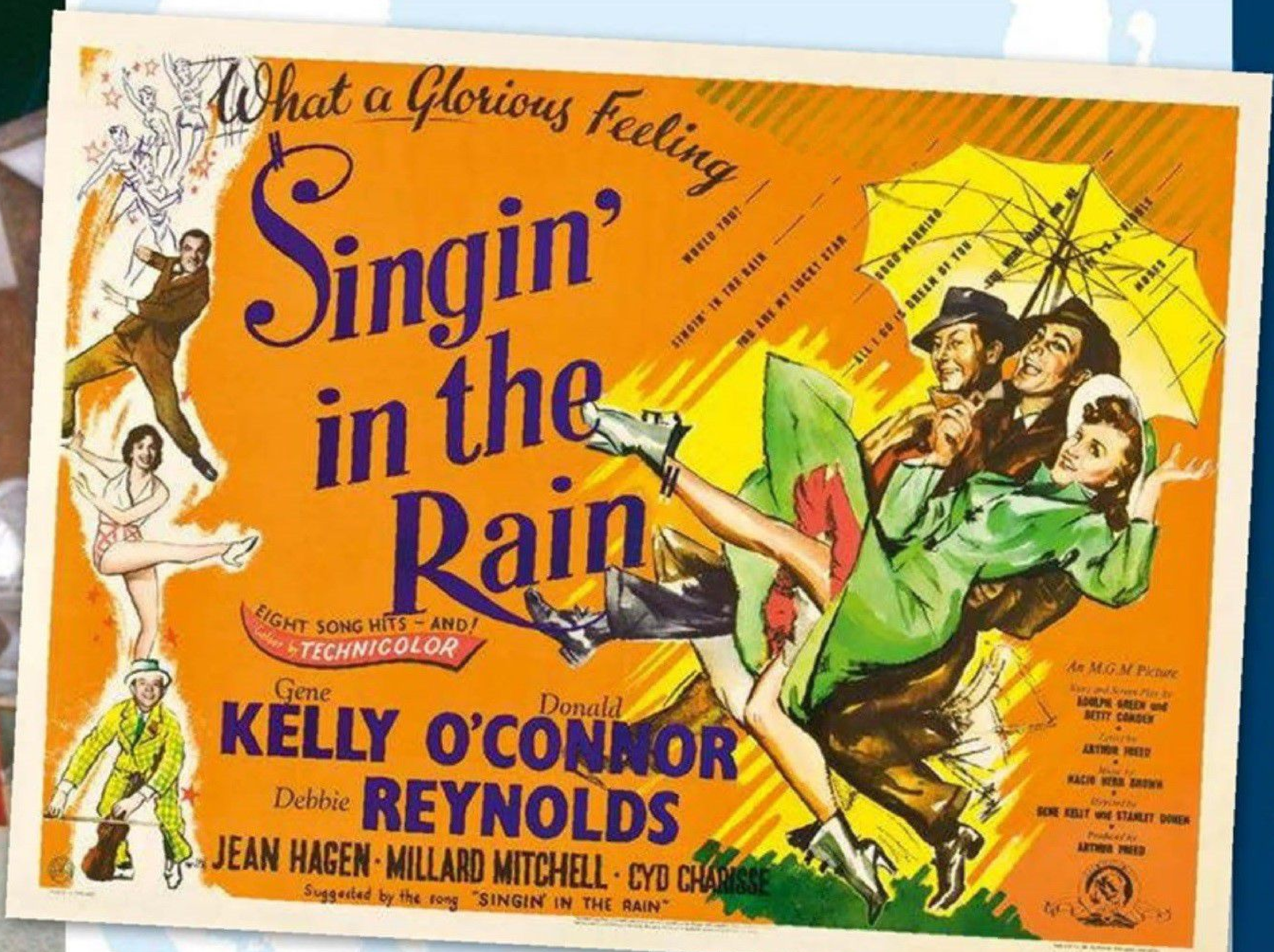
OUT OF THE TARDIS

Bonnie Langford

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Right: Bonnie Langford dips into **DWM**'s TARDIS tin.


What a Glorious Feeling
Singin' in the Rain
EIGHT SONG HITS – AND! Color by TECHNICOLOR
Gene KELLY
Donald O'CONNOR
Debbie REYNOLDS
JEAN HAGEN · MILLARD MITCHELL · CYD CHARISSE
Suggested by the song "SINGIN' IN THE RAIN"
An M.G.M Picture

By her own admission Bonnie Langford, star of stage and screen since the early 1970s, has "never had a 'proper' job" in her life. She is busy workin' 9 to 5 at the moment, though – showbiz style, of course.

"I'm doing *9 to 5: The Musical* at the Savoy Theatre," Bonnie tells us. "It's not just a jukebox musical of Dolly Parton's hits. Other than *9 to 5* and a song called *Backwards Barbie*, Dolly wrote everything especially for the show ten years ago. It was on Broadway first, toured the US, and now it's finally come to the West End. It's a crazy night. The audiences are very enthusiastic."

> **"I had to wear these incredibly high heels because I couldn't get in a two-shot with Colin."**

Ahead of tonight's performance, Bonnie's taking some time out with **Doctor Who Magazine**. She's popped across the street to the Savoy Hotel where we're discussing the forthcoming Blu-ray release of *Doctor Who: The Collection – Season 23.*

"*Trial of a Time Lord* was my first story," recalls Bonnie, who played the Doctor's companion Mel in 1986 and 1987. "It was quite a strange introduction. I was rather thrown in at the deep end. I did feel there was an undercurrent of stuff happening behind the scenes – discomfort and dissent in the ranks – that I didn't know anything about. It was all very serious.

"I remember me, Colin [Baker], Michael Jayston and the lovely Linda Bellingham, who's sadly no longer with us, were rehearsing some courtroom scenes together. We were made to stay behind in one of the side rooms for about an hour and a half. The others were getting quite agitated about it so I realised this wasn't normal. We were kept back for different notes. The main note I got was: 'Can you walk quieter.' I had to wear these incredibly high heels because I couldn't get in a two-shot with Colin. I was trying to run as quietly as I could but apparently I was making too much noise with my heels going, 'Clunk clunk clunk!' So I had to go tippy-toeing everywhere. I didn't feel very grounded in those big white boots. I learnt very quickly and in the next episodes I did with Sylvester [McCoy] I had trainers. That was a much better idea!"

This issue it's Bonnie's turn to answer questions from **DWM**'s TARDIS tin. Some eagle-eyed readers may have noticed that our TARDIS is in fact a *Trial of a Time Lord* VHS tin. What better way to mark the serial's 2019 Blu-ray release?

What hobbies did you have as a child?

Not really any, because I was always working. But I did quite like word searches. I still like them, actually, because it's something you can sit and do when you're off set. I used to do rug-making as well, and a little bit of cross stitch. During the summer holidays I loved doing those colouring posters. It was called 'doodle art'. You would get a poster-sized colouring sheet in a tube and I'd spend the entire summer finishing it off. It was very therapeutic. It's the 'in' thing now to have these creative colouring books, isn't it? Well, it wasn't so popular back then, but colouring-in was my thing.

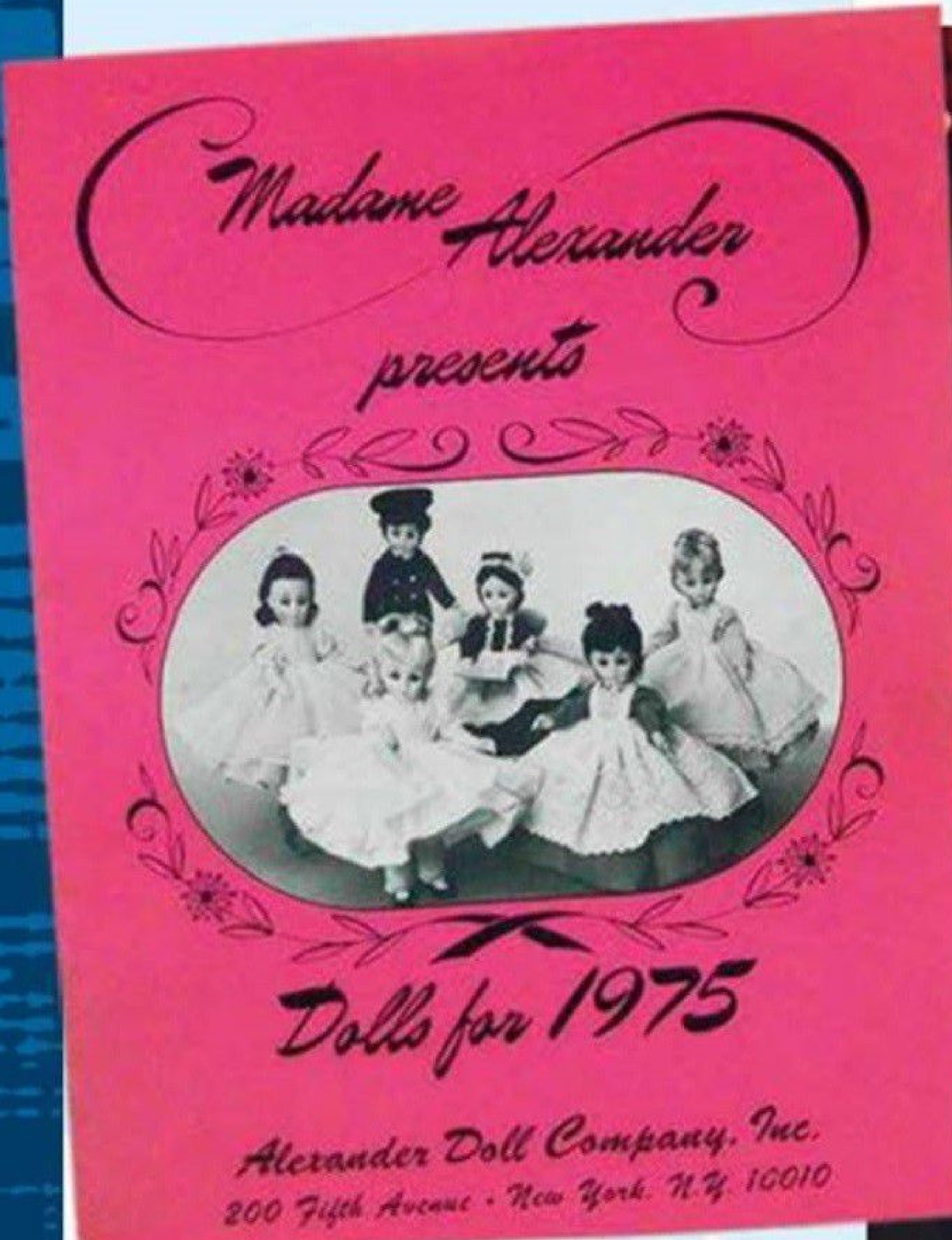
Which classic film would you most like to have worked on?

Singin' in the Rain! I think it would have been wonderful. It was so innovative, so brilliant and so iconic – still to this day. →

Top left: Bonnie had to wear high-heeled boots in an effort to reach her co-star Colin Baker in *The Trial of a Time Lord* (1986).

Top right: An American poster for the classic 1952 musical *Singin' in the Rain.*

Bonnie Langford



Madame Alexander
presents

Dolls for 1975

Alexander Doll Company, Inc.
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→ Did you have a teddy bear?

I had a cuddly polar bear called Ton Ton and a baby doll which I got while I was doing a show called *Gypsy* at the Shubert Theatre in Los Angeles [in 1974]. At that point I wasn't allowed to do the curtain call because I was too young, so on a two-show day we would go across the street to this glamorous shopping mall – 2020 Avenue of the Stars, Century City. In this department store they sold these life-like baby dolls called Madame Alexander Dolls. I saw this doll and I badgered my mum the whole time we were there to get one, which was six weeks! In the end I did get this doll and I called her Baby June because that was the part I was playing. Baby June went everywhere with me.

What would you do if you won the lottery?

Wouldn't that be great? I'd cry. [Laughs.] I think it's a *huge* responsibility if you win a lot. I'd pay off mortgages, put savings away… I think ultimately I'd do good things with it, like create foundations which give people the opportunity to find themselves, to be employed and to be creative. I also do a lot of work with Great Ormond Street Hospital. What they do there is incredible, so to support research and development of our health is really important as well.

Do you speak any foreign languages?

No. I wish I did. I speak very bad pidgin French if I have to and that's it. When you hear kids that are bilingual, I think that's wonderful. It's really important, actually, and I don't think we do that enough in this country. We're so lazy. When we go abroad we just speak loudly. It's terribly embarrassing.

Apart from *Doctor Who*, which established TV show would you most like to be a part of?

I've done *EastEnders* which I didn't think I'd ever do. It's lovely to have been a part of that. Maybe *Line of Duty* or *Silent Witness* would be good. I love being part of comedy too, so a clever comedy, like *Fleabag*, which I think is just fantastic. Or a Richard Curtis comedy, like *Blackadder*. Something that becomes a classic so they can keep making it.

Do you enjoy gardening?

I don't have a garden, I live in a flat. So no, I'm not very good at gardening. Everything dies at my fingertips. But I have managed to keep two orchids alive for two to three years. Not sure I'm much good at anything else but I'm quite proud of myself for that. ***What's your technique?*** I have no idea. [Laughs.] I don't water them very often and they're on a window ledge with quite a lot of sunlight but it's not direct. That's all I can say.

When are you happiest?

On stage or on a set. ***Do you have a preference?*** Stage is more personal and very immediate in that you feel you're in the room with other people. But when you're on set there can be a wonderful camaraderie. If you're working opposite actors and you're all in that very special bubble for that very special moment, that can be very intense and exciting. But also I'm happiest when I'm with my daughter. ***Do you see her often?*** All the time. She's 18 and at college now. She's the one who keeps texting me!

Android or iPhone?

iPhone. Although I'm always going, "I don't know how this works!"

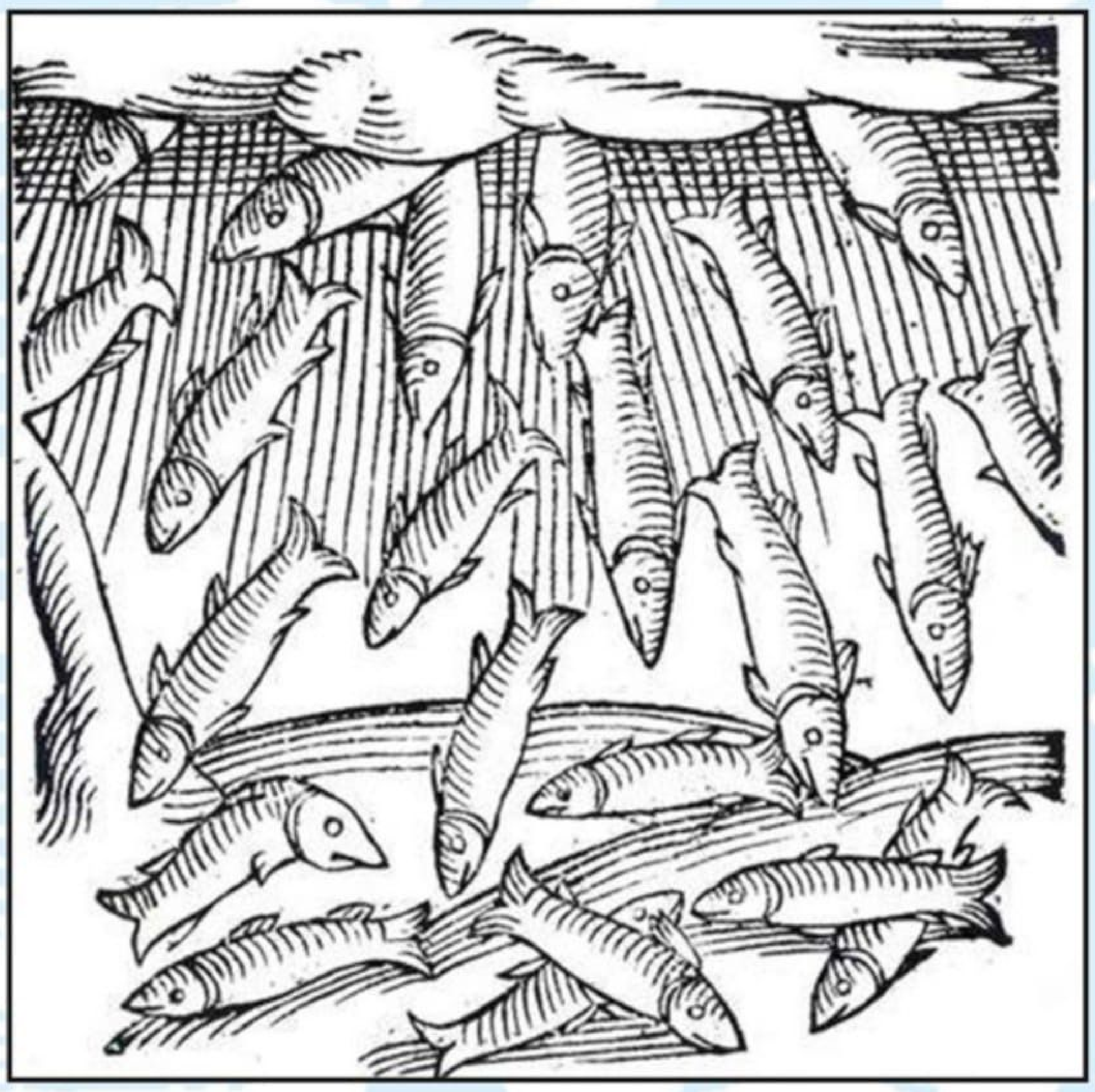
Do you ever Google yourself?

Some people have Google alerts on for themselves, don't they? I daren't do that. I couldn't bear it. I do quite like Twitter though, because people send random photos of me that they've found. The

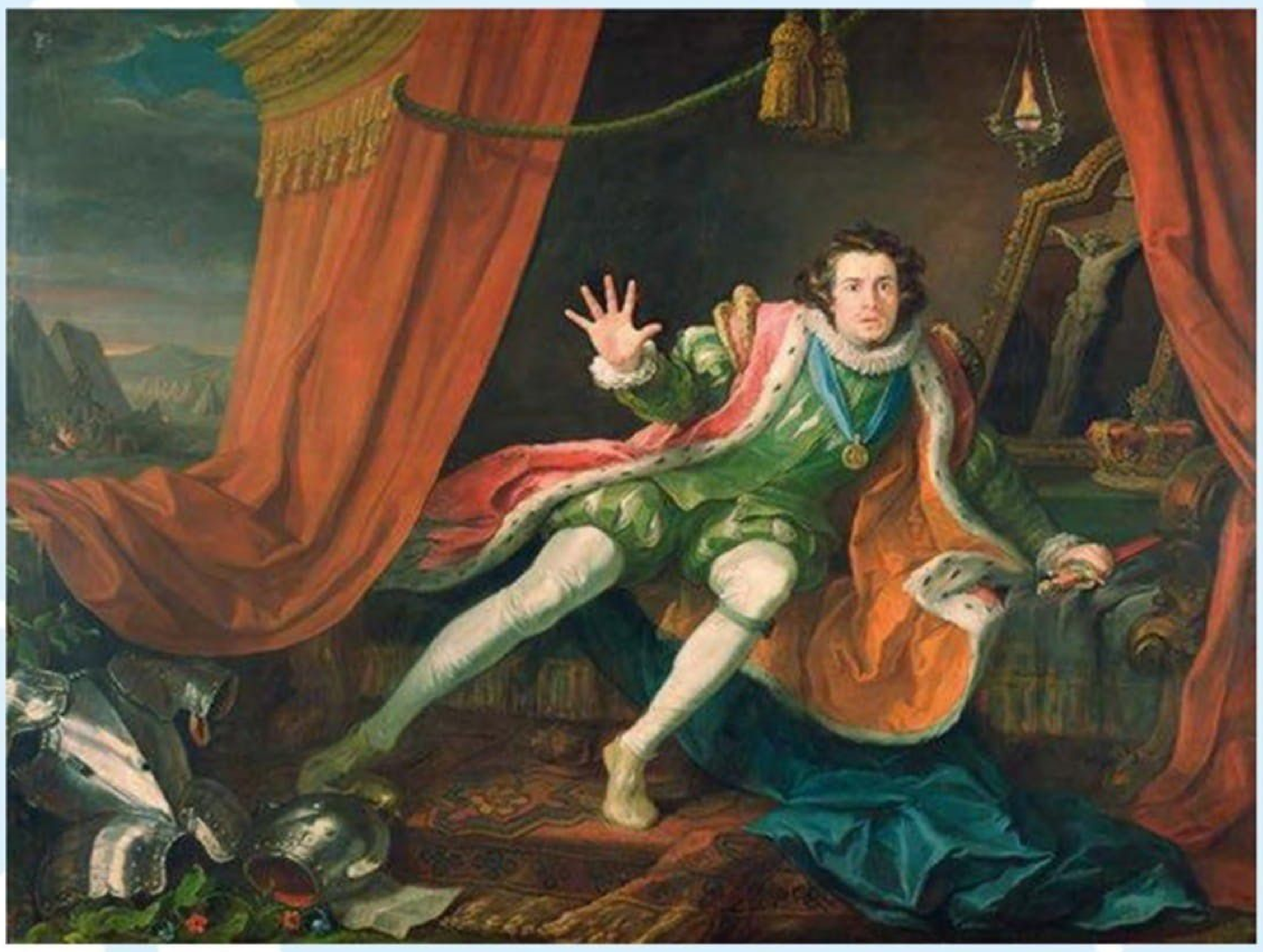
Top left: A 1975 catalogue for Madame Alexander Dolls.

Top right: Stacey Fowler (Lacey Turner) tussles with Carmel Kazemi (Bonnie) in a 2017 episode of *EastEnders*.

Above inset: Bonnie has kept two orchids going, despite not being a good gardener.



Above left: A 16th-century engraving of the fish that reportedly rained over Saxony in the year 989.



Above right: William Hogarth's 1745 painting of *David Garrick as Richard III*.

other day somebody sent a photo of me with a friend of mine who's just passed away. I hadn't seen this photo for a long time, if ever. I don't know where people find these pictures half the time so I always take a screenshot of it to save me looking it up if I ever write my book. *Have you got the idea of a book brewing?* Always. The other night I was reading Andrew Lloyd Webber's book. He's written chapters about *Cats*, which I was in the original production of. I couldn't sleep because it got me thinking about my version of those events. I did think, "I should really write this down."

If you weren't doing your current job, what would you be doing?

Goodness knows! I've never done anything else. I think my job would be probably to do with the industry somehow. It just seems to be in my blood. I'm very organised, so I'd probably make a good PA for somebody. I can't really run my own life but I think I'd be very good at running somebody else's. I suppose I already do that for my daughter.

Do you remember your first kiss?

I probably had my first kiss on a television show or something. I don't really remember. Isn't that awful? It might have been terrible. There have been some pretty awful ones. I've kissed a few frogs. But it can't have been that horrendous because it didn't put me off.

Do you have a recurring nightmare?

No I don't, thank goodness. *Not even the actors' nightmare?* The one where you walk out on stage and you can't think what the hell you're doing and where you are and you have nothing to say and you can't think how you ever got there? *Yes. Ever had that dream?* No. Touch wood. That would be awful. I choose not to have bad dreams. *How?* My daughter went through a phase of having bad dreams when she was little. I always said, "OK, tell me what's happened. What was the dream? What do you think *could* happen? Now go back to sleep and finish it the way you want to." It's a way to get kids to go back to sleep. *Did it work?* Yes. It breaks the cycle.

Do you believe it can rain fish?

I think it can. Although I don't think they actually come from the sky. Some weather events throw stuff up in the air and it then rains fish. We live in England so we moan about the weather a lot of the time. *It's raining even now.* It is. But I lived in America for a while and I remember there were some very heavy hurricanes. It would be like someone had pulled a curtain and the heavens would open. It was horrendous. The power in those moments! Extremes of weather are awesome and terrifying and I think they're extremely levelling. We think we run this place… not in a million years!

I'm going to leave this next question because it's a bit personal. *Which one is it?*

What's been your most life-changing decision?

I *could* share my answer actually. It's not necessarily a decision but I think having my daughter, becoming a mum. Becoming a parent is so life-changing because from then on you're responsible for someone else. *Did you always want to be a mum?* I did. And it happened naturally, thank goodness, which I was extremely grateful for. I was really blessed to have this beautiful, healthy human being brought into the world and from then on your life has changed. Even when they grow up, you are still intrinsically a parent.

> "I *definitely* saw someone. I think it was the ghost of David Garrick."

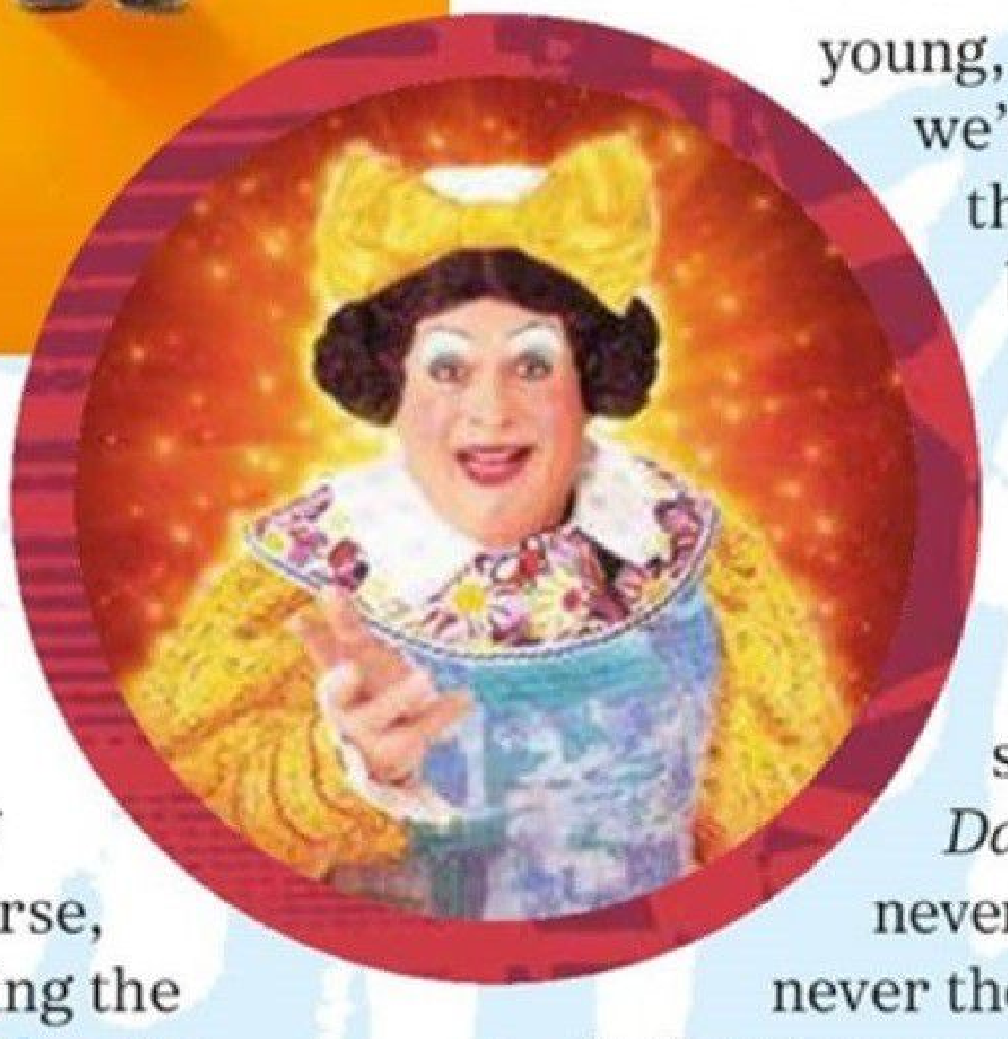
Below: From 2018-19 Bonnie played Dorothy Brock in *42nd Street* at the Theatre Royal, Drury Lane.

Have you ever seen a ghost?

Absolutely I have. I was working recently doing *42nd Street* at the Theatre Royal Drury Lane – the most beautiful theatre in London. It's a very special place to me because I've worked there many times and it was where I did my very first show when I was seven, a musical production of *Gone with the Wind*. Anyway, that theatre is renowned for ghosts. There are so many stories. I wasn't ever sure how true they were until I was rehearsing for a charity gala for Prince Charles when I was 14. I was on stage and I looked up into one of the theatre boxes and there was somebody in a costume watching. I remember thinking, "Why are they there? The theatre's closed!" I turned away for a minute or so, turned back and they'd gone. I then realised that the box was absolutely packed full of scaffolding and lighting equipment – there's no way anyone could have been in that box. But I *definitely* saw someone. I think it was the ghost of David Garrick, who is renowned for walking up on that level. *Were you scared?* No! I found it quite calming. *Are there any other ghosts at the theatre?* Yes. There's the Lavender Lady, so called because she has this strong aroma of lavender. She was one of the wardrobe mistresses who came to a sticky end. I've never met →

Bonnie Langford

DOLLY PARTON
presents
9 to 5
THE MUSICAL



→ her; apparently she's quite angry. She walks around the wardrobe department, which is right at the top of the building. Of course, they're refurbishing the theatre now. ***What's going to happen to the ghosts?*** Oh, they'll be there. I just hope they're happy with what gets done, because, if not, things will happen...

> **"I'd never have imagined that something I did 30 years ago would still be part of my life in this way."**

If you had three wishes, what would they be?

First of all, can I have another few wishes? I don't know that you can have just three wishes. You'd like to think world peace, but I don't think that could ever happen because with the state of humanity it's a given that there's disagreement, and you can't wish for things that aren't part of our nature. I suppose I'd wish that nature thrives, that the planet survives and that for generations to come we're all happy. I'd like to ask for something really stupid as well, like a permanent parking space in London!

Who's the cheesiest personality you've ever worked with?

Roland Rat because he loves cheese! [Laughs.] But many, really. Christopher Biggins was pretty good – I've known Biggins for 40-odd years and I absolutely love him! He's the cheesiest because he's always smiling and he's hysterically showbiz and a sweetheart. People love to have him come to their party or on a set because he always makes everyone laugh and that's a lovely thing.

Would you drop everything to travel through time and space with a complete stranger?

It does sound fun and magical, doesn't it? It'd make for a great TV series. Someone should do that! But no, I don't think I would drop everything. There might have been a time when I would. I think we go through phases in our lives when we want an adventure. Sometimes it's when we're young, but sometimes it's when we're getting older and you think, "I need to fill that bucket list." ***Have you had phases like that?*** Yes, sometimes I've been stuck in a rut and wanted things to change. Or I've been lucky that life has thrown something at me. Like *Dancing on Ice*. I mean, I had never ice-skated in my life and never thought I wanted to but this challenge came to me and I thought, "Do it! Why not!" ***What else is on your bucket list?*** At the moment I just want to plough on. I know that I'm doing too much, so when *9 to 5* has finished I'll take some time out to just be. But I would like life to surprise me again!

"That's great news about the Blu-ray coming out, isn't it?" Bonnie says as we leave the Savoy. "I'd never have imagined that something I did 30 years ago would still be part of my life in this way. But that's the whole thing about *Doctor Who*.

"I was talking to Bradley Walsh about this actually. Before he decided to do the show we had lunch together – he was filming *The Chase* at Elstree [Studios] and I was doing *EastEnders* there – and I said, 'Is it true? Are you going to do *Who*?' He said, 'I don't know yet.' And I said, 'It's the gift that keeps on giving.' You can just be in it for a minute and suddenly you're part of this community and this long-running, unending interest. It's incredible how it's so beloved and to be part of it is an honour." **DWM**

Top left: Bonnie (far right) is currently starring in *9 to 5: The Musical* at London's Savoy Theatre.

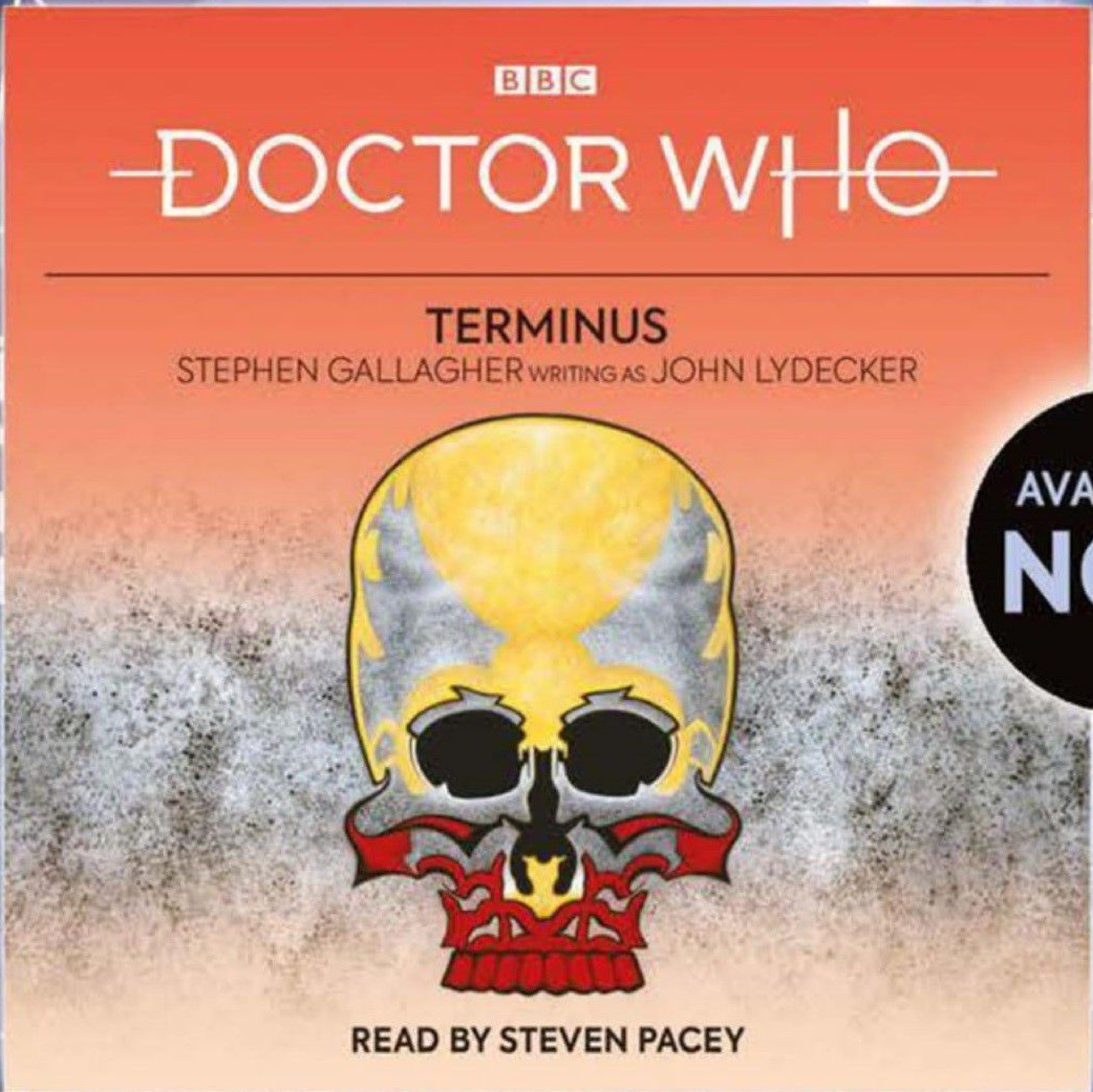
Top right inset: Panto favourite Christopher Biggins as Widow Twankey in 2018.

Bonnie Langford TARDIS tin photos © Emily Cook.

BBC

Old enemies return...

AVAILABLE NOW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READ BY STEVEN PACEY

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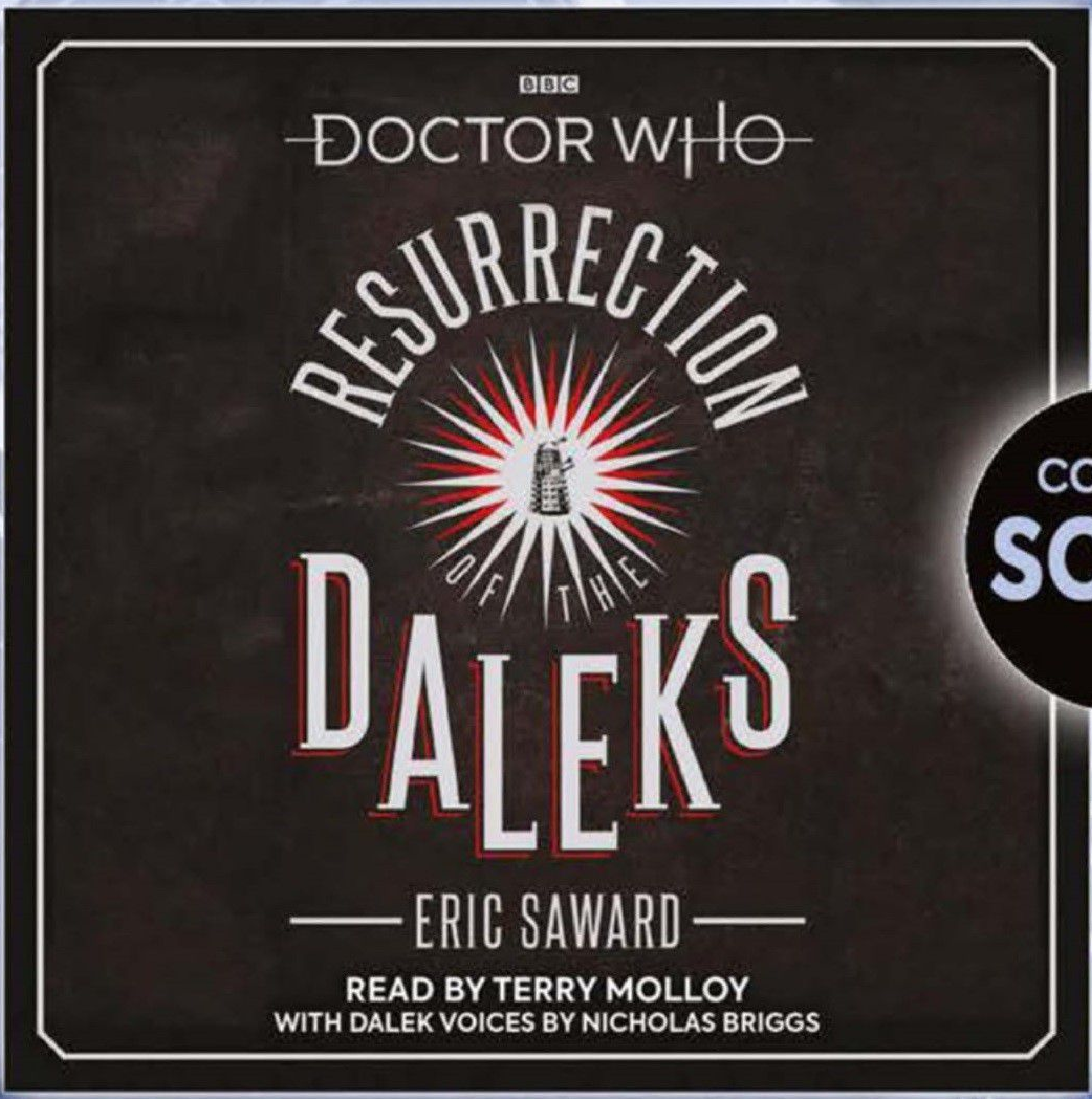
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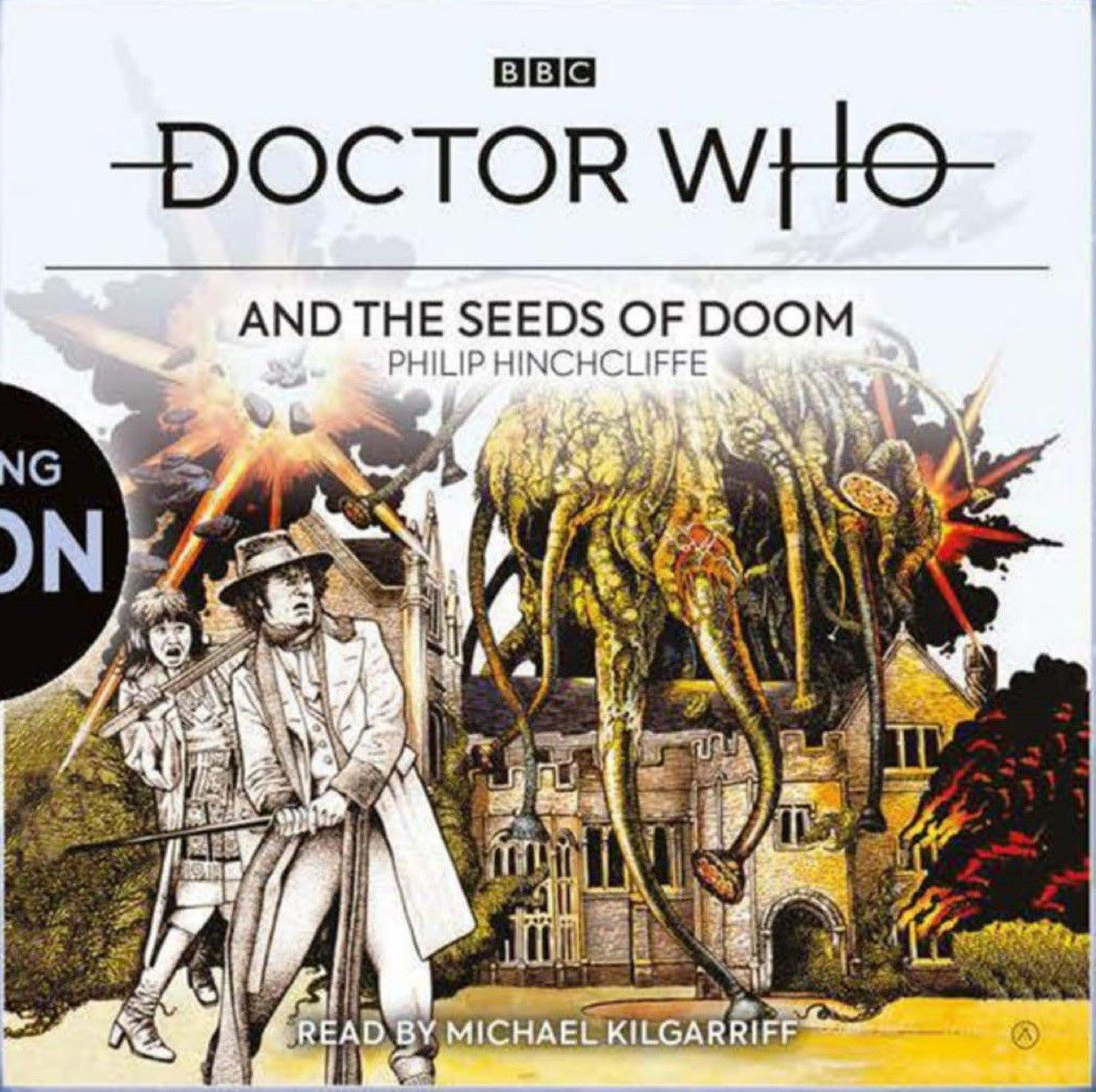
RESURRECTION OF THE DALEKS
ERIC SAWARD
READ BY TERRY MOLLOY
WITH DALEK VOICES BY NICHOLAS BRIGGS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THE ROBOTS OF RAVOLOX

What became the opening story in *The Trial of a Time Lord* began life as a very different adventure...

Feature by **RICHARD MOLESWORTH**

Robert Holmes was *Doctor Who*'s most prolific scriptwriter during the late 1960s and most of the 70s, as well as serving as script editor on the series during Tom Baker's first three-and-a-half seasons in the title role. After a gap of around five years, during which he wrote for various other BBC programmes such as *Blake's 7*, *Shoestring* and *Bergerac*, Holmes returned to scripting *Doctor Who* in the early 1980s. He quickly built up a good rapport with the incumbent script editor, Eric Saward, who knew Holmes' talent lay not just in good storytelling but also with delivering tight, workable scripts that required minimal editing.

Accordingly, Holmes was commissioned to write the opening four-part serial of Season 23, the first episodes due on air after the show's 18-month hiatus. The working title of the new story was 'Wasteland'. Holmes was formally contracted on 2 September 1985, with a specified delivery date of 14 October. The title having briefly changed to 'The Robots of Ravolox', but the scripts didn't arrive on Saward's desk until 15 January 1986. Having gone through various drafts and rewrites, the story was by now called 'The Mysterious Planet' – and it was to undergo a further rewrite in early March, following a scathing analysis of the scripts by Jonathan Powell, the BBC's Head of Series and Serials.

Holmes then completed his first draft of Season 23's 13th episode, 'The Fantasy Factory', but fell ill in early April. He was admitted to Stoke Mandeville Hospital, where his health rapidly deteriorated as a result of a liver condition. Within weeks he fell into a coma from which he never recovered. Robert Holmes died peacefully in his sleep on Saturday 24 May, aged 60.

Below: Writer Robert Holmes in 1977, surrounded by some of the Doctor's monstrous foes.

Opposite page: Drathro (Paul McGuinness) in *The Trial of a Time Lord* (1986).

Fast-forward to 2012, when I began researching a book about Holmes' life and career (*Robert Holmes: A Life in Words*, published by Telos Books). I was put in contact with Holmes' grandson James, who had kept all his grandfather's paperwork after his mother – Robert's daughter, Laurian – passed away a few years previously. Very kindly, James allowed me to borrow this mass of paperwork, all stored in a couple of sturdy cardboard boxes. Amongst copious amounts of bound scripts were scattered pages from others, which had obviously been split up many years before. I started collating the various A4 sheets, working out which pages belonged to which script, and soon found I was reassembling two very early draft scripts of 'The Robots of Ravolox' – namely the second and third episodes.

There were a few pages missing in the second episode, and the third episode came to an abrupt end about two-thirds of the way through. Of the scripts for the first and fourth episodes there was no sign. When I returned the paperwork to James a few weeks later, I asked him if knew what had happened to the missing pages and missing scripts. He looked a bit sheepish. After his grandfather died, he told me, his mother would take James – along with his brother and sister – to stay with his grandmother Patricia. To amuse themselves, the young children would often raid his grandfather's ottoman of old scripts and would cannibalise whatever came to hand. Ignoring the typed sides of the sheets of paper, they would draw pictures and play games with the blank, reverse sides of the manuscripts. All that remained of 'The Robots of Ravolox' scripts were the bits that had survived their various childhood craft sessions...

AMONGST COPIOUS AMOUNTS OF BOUND SCRIPTS WERE SCATTERED PAGES FROM OTHERS.

However, what *did* survive of the scripts provides a fascinating snapshot of Holmes' original intentions for what proved to be his final story contribution to *Doctor Who*.

Part Two of 'The Robots of Ravolox' begins with the Doctor and the Valeyard trading petty insults in the →

Right: Peri (Nicola Bryant) is held captive by the Tribe of the Free.

Far right: Broken Tooth (David Rodigan), Queen Katryca (Joan Sims) and the Tribe of the Free.

Below: Balazar (Adam Blackwood) and Merdeen (Tom Chadbon) watch as the unconscious Doctor (Colin Baker) is examined by Grell (Timothy Walker).

Bottom: The Doctor meets Drathro in the robot's control room.

→ Trial Room, but the narrative soon switches back to the events on Ravolox, where Peri is being held captive by the Tribe of the Free. Four men crowd round the small window to her cell, each taking turns to silently appraise her. Elsewhere, the Doctor slowly recovers from his recent stoning in Merdeen's underground hut, while Balazar looks on. Across a video link, the voice of Drathro interrupts them. Drathro instructs Merdeen to wash all traces of blood from the Doctor and then to bring him to his castle.

Back in Peri's cell, a young man named Little Smith brings her some food – "grain and roots with stewed slug" – and informs Peri that it's her wedding feast. Her four husbands are to be Sour Smell ("the oldest... who has his own hut"), Broken Tooth, Jack Fart-by-Night and Duke Atholl. Little Smith tells Peri of the menace posed by the local slugs: "They live in the mud of the waterways beside the fields. They are difficult to see. They would eat our women if we did not stand guard... Sometimes they kill us, sometimes we kill them." He also takes a shine to Peri's bracelet, so she offers it to him in return for helping her escape.

Merdeen, meanwhile, takes the Doctor to Drathro's subterranean castle, sending him in alone. Inside, the Doctor immediately encounters Drathro: "a tall figure in a black cloak, imposing, with a chain-mail helmet in crusader style." Drathro tells the Doctor he's been waiting centuries for him to arrive from Alpha Centauri, but the Doctor assures him that he's not the person Drathro's been waiting for. He asks Drathro why he dislikes the sight of blood and, when Drathro tells him he doesn't find it aesthetically pleasing, the Doctor attempts to goad him by talking about blood in very graphic, descriptive terms. Elsewhere, Little Smith bribes the local metalsmith, Conal, to make a duplicate key to Peri's cell. As soon as Conal hands it over, Little Smith kills him with his own hammer.

Back in the Trial Room, the Doctor asks the Valeyard how he can be held responsible for Conal's death, when he never met Little Smith at all during his time on Ravolox. The Valeyard argues that the Doctor is a corrupting influence on whatever society he visits, but the Doctor counters that Little Smith was obviously a corrupt individual prior to his and Peri's arrival.

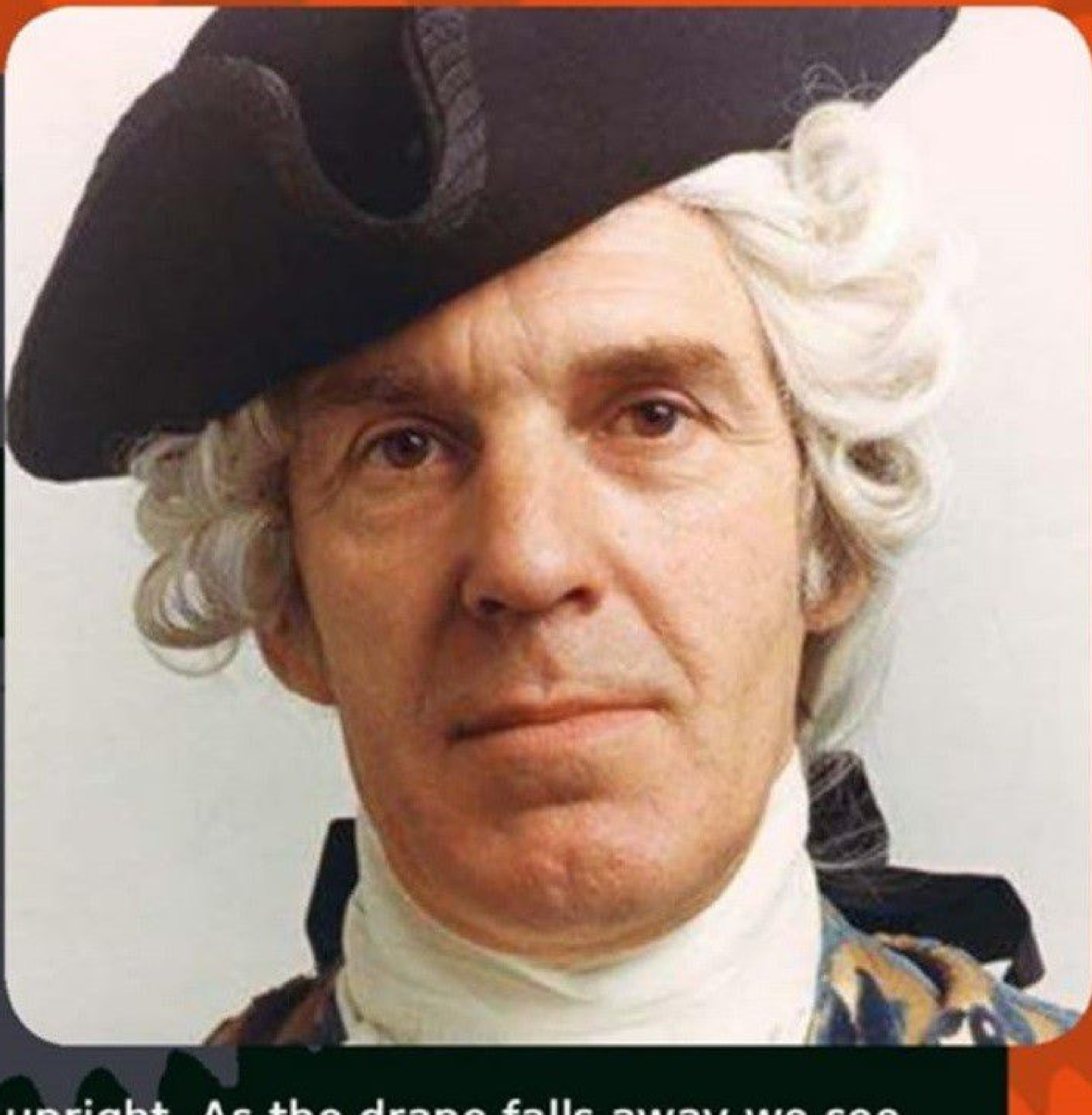
Back in Drathro's castle, the Doctor is examining the Black Light system that powers all the technology that Drathro uses. Drathro leads the Doctor to an alcove, where a table laden with exotic food has been prepared. As they eat, Drathro informs the Doctor that the Black Light system is showing signs of failing, which imperils the seven sleepers awaiting a return to Alpha Centauri. As they talk, a hollow cry from the depths of the castle rings out – but Drathro claims not to have heard it and continues eating. In a dimly lit cell in another part of the castle, a huge figure snarls and roars as it struggles with the chains that bind it.

Little Smith returns to Peri's cell and frees her with his copied key, in return for her bracelet. In Drathro's castle, the Doctor examines the Black Light equipment, while more howls can be heard from the captive below. Drathro, again, seems oblivious to the noise, explaining that he has waited for a relief ship to arrive from Alpha Centauri for over 500 years; the Black Light equipment was only designed to last for 300,

THE AWAKENING

Amongst Robert Holmes' paperwork there was another fragment of a script for Part Two, which details the cliffhanger to the episode, and ties in more closely with the surviving draft of Part Three. In this version, the number of sleepers has been reduced from seven to three, and the action picks up as the Doctor escapes from Drathro's castle and flees to the surface with Balazar in tow.

Drathro, meanwhile, is left alone in his castle: "He crosses the hall and draws aside a curtain to reveal a dark annexe. It contains a carved chest at the foot of a bier on which repose the forms of the three sleepers encased in what appears to be green gelatine. Drathro takes a device from the head of the bier and holds it over the first sleeper. It is some kind of heart monitor because a regular blip begins dancing across a screen set into the wall. Satisfied, Drathro repeats this action with the second sleeper and gets the same result. But when he comes to the third sleeper there is no blip. The screen remains dead. Drathro turns up the intensity to maximum but the device picks up no trace of life. Drathro moves into the darker recess of the chamber. The massive shape of Jethro, covered by a drape, lies in a kind of coffin. Drathro touches a switch in the side of the box and incandescent flashes of electricity blaze across the box with a crackle of power. After a moment or two there is movement under the drape. Slowly Jethro's arm emerges. His hand grips the side of the coffin and he pulls himself upright. As the drape falls away we see how badly damaged Jethro has been in the fire. Most of his head and half of a shoulder has been melted into a shapeless ingot of metal. Closing Titles."



hence its imminent failure. Drathro then asks Merdeen to cull Balazar, much to the Doctor's anger.

When Conal's body is discovered, Katryca and the rest of the tribe try to work out who was responsible for his murder. Little Smith then informs her that Peri has escaped and leads a party of tribesmen to find her. Instead of killing Balazar, Merdeen helps him make his way to the surface, and tells him to try to find the Tribe of the Free.

The concealed Doctor watches Drathro taking something from under his cloak and placing it in a large chest. Once Drathro has gone, the Doctor opens the chest to find a latex sac that "contains simply the pieces of totally undigested food that Drathro ate." On the surface, the tribe are closing in on Peri, who is making for the underground tunnel where she last saw the Doctor; in due course, Little Smith and the rest of the tribe corner her there. Back in Drathro's castle, the Doctor is trying to trace the source of the roaring sounds just as the figure in the cell breaks free of its chains. The Doctor finds himself standing outside a heavy cell door as a bellow comes from within. The door suddenly bursts open and "Jethro comes out. Once he was like Drathro. That was before the fire. Now half his head is a shapeless blob where the molten metal slipped and congealed." Jethro lurches towards the Doctor...

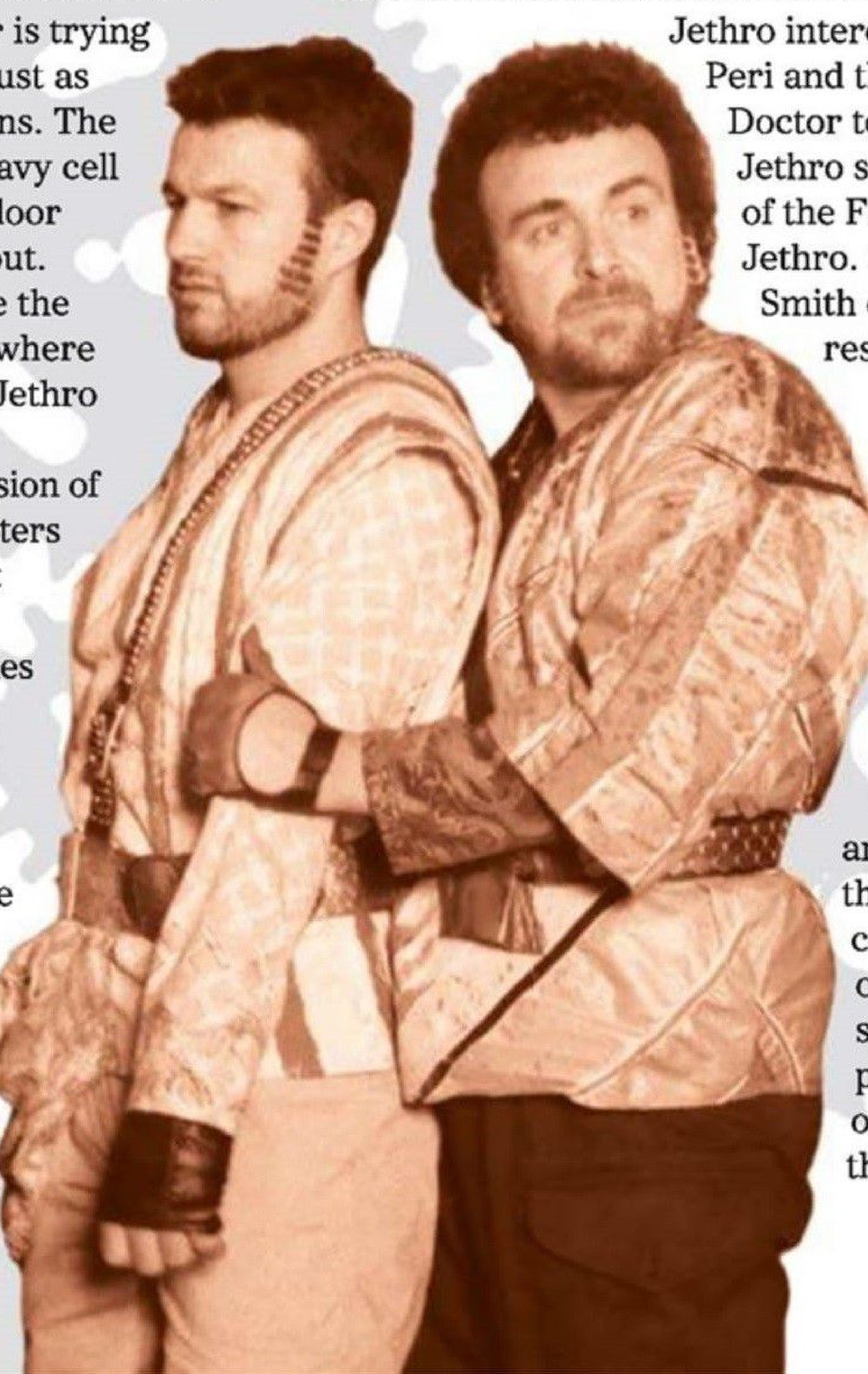
WHAT STANDS OUT MOST IN THIS NASCENT VERSION OF THE SCRIPT IS THE GOTHIC NATURE OF THE CHARACTERS AND SETTINGS.

What stands out most in this nascent version of the script is the Gothic nature of the characters and settings. Drathro isn't a futuristic robot living in a shiny underground laboratory. Instead, he's a synthetic being who resembles a suit of armour, and he lives in a castle complete with a creaking front door. Merdeen doesn't live in the remains of Marble Arch tube station but in a hut. And instead of the L1 service robot, we have Jethro, who would appear to be a badly damaged version of Drathro himself.

Conspicuous by their absence are some of the characters most strongly associated with this story. Robert Holmes is usually lauded for writing double-act characters in his scripts, but the lack of Glitz and Dibber at this stage in the story's development is telling. Their late addition to the narrative in subsequent versions could have been an attempt to lighten the script's Gothic tone. As a result of their absence, Peri's role in the narrative is much stronger, as she has to use her wits to escape the Tribe of the Free. Also missing is the story's other double act, Humker and Tandrell, who were generally used for light relief in the transmitted story.

The script of the third episode that remained in Holmes' paperwork was from a later draft of the story – one that had Glitz and Dibber incorporated into it. The episode begins in the Trial Room, where the Inquisitor and the Valeyard debate the disfigured appearance of Jethro, but then returns to the events on Ravolox, where the Doctor, Peri, Balazar, Glitz and Dibber evade the Tribe of the Free and return to the underground subway complex. Drathro revives his 'brother' Jethro, telling him that a ship from Alpha Centauri has arrived on the planet. Glitz reveals to the Doctor that he and Dibber are from a moon called Salostophis, in the vicinity of Alpha Centauri. Katryca and the Tribe of the Free decide to mount an attack on Drathro's castle, armed with weapons they took from Glitz and Dibber. The attack is led by Sour Smell and Little Smith. The Doctor's group meet up with Merdeen and are about to head into Drathro's castle when Jethro intercepts them. Jethro grabs Peri and threatens her, forcing the Doctor to surrender to him. Just as Jethro seizes the Doctor, the Tribe of the Free arrive and attack Jethro. Sour Smell and Little Smith open fire... and then the rest of the script is missing.

Although many of the plot threads of 'The Robots of Ravolox' are tied up in the finished scripts for 'The Mysterious Planet', there remains much to ponder, such as the role Jethro would play in the final episode's narrative and the greater focus on the sleepers in Drathro's care. But the fragments of the early scripts that do survive paint a fascinating picture of Robert Holmes' original intention for the story. **DWM**



Top: Robert Holmes as an early incarnation of the Doctor, in a photo taken for the 'mind-bending' sequence in Part Four of *The Brain of Morbius* (1976).

Above: The Valeyard (Michael Jayston), the prosecuting council during the Doctor's trial.

Left: Dibber (Glen Murphy) and Glitz (Tony Selby) were late additions to Holmes' narrative.

The Trial
of a Time Lord

NOT GUILTY

The Trial of a Time Lord had a troubled production and a mixed critical reception. However, could this in fact be the most underrated adventure in *Doctor Who*'s long history?

Feature by **JACQUELINE RAYNER**

SCENE: We zoom in on a massive 1980s house. The roof creaks open and a beam of light catches *The Trial of a Time Lord* and drags it inside. A jury of *Doctor Who* fans immediately hides behind the sofa. A man in a black leather cap steps forward.

VALEYARD: By order of **Doctor Who Magazine**, this is an impartial enquiry into the merits of Season 23, also known as *The Trial of a Time Lord*, which is accused of not being very popular.

Trial of a Time Lord: Not guilty!

VALEYARD: It is merely a statement of fact.

ToaTL: A statement I dispute!

INQUISITOR: No, it is a fact. You're not very popular. However, we are here to see if such a view is justified. I propose to appoint a **DWM** writer to defend you. She has spoken many times about her love for the Sixth Doctor and is known to be a fan of both Peri and Mel. Therefore...

ToaTL: Er, thank you, but no thank you. I think it would be easier if I speak for myself.

DWM WRITER: So I've come all this way for nothing?

INQUISITOR: Sorry about that. You can still claim for time-travel expenses.

DWM WRITER: Oh, that's OK. I'll take shorthand notes so I can write this up for **DWM** anyway. Then I'll pop out and stock up on Pyramints and cans of Quatro before I go back.

> **"You've had 33 years to point out my alleged flaws. It's finally time for – the defence!"**

VALEYARD: I intend to adumbrate two typical –

ToaTL: (interrupting) Oh no no no. You've had 33 years to point out my alleged flaws. It's finally time for – the defence! I shall deal first with the very concept: the trial itself. I put it to you that this is an inspired framing device, providing a constant threat to the Doctor's security while accommodating different adventures – or, as my learned friend would put it, instances from separate epistopic interfaces of the spectrum – within it. There are also layers within layers! The edits to the Matrix and the, ahem, 'timey-wimey' nature of Mel's introduction would not be out of place in the most recent series of *Doctor Who*, nor would the revelations of the Time Lords' actions regarding Ravolox. I hereby put into evidence a Blu-ray box set of *Doctor Who: The Complete Series Five*, containing the 2010 episode *Amy's Choice*, proving that a twisted, alternative version of the Doctor is such a good idea that it was revisited therein for the Eleventh Doctor.

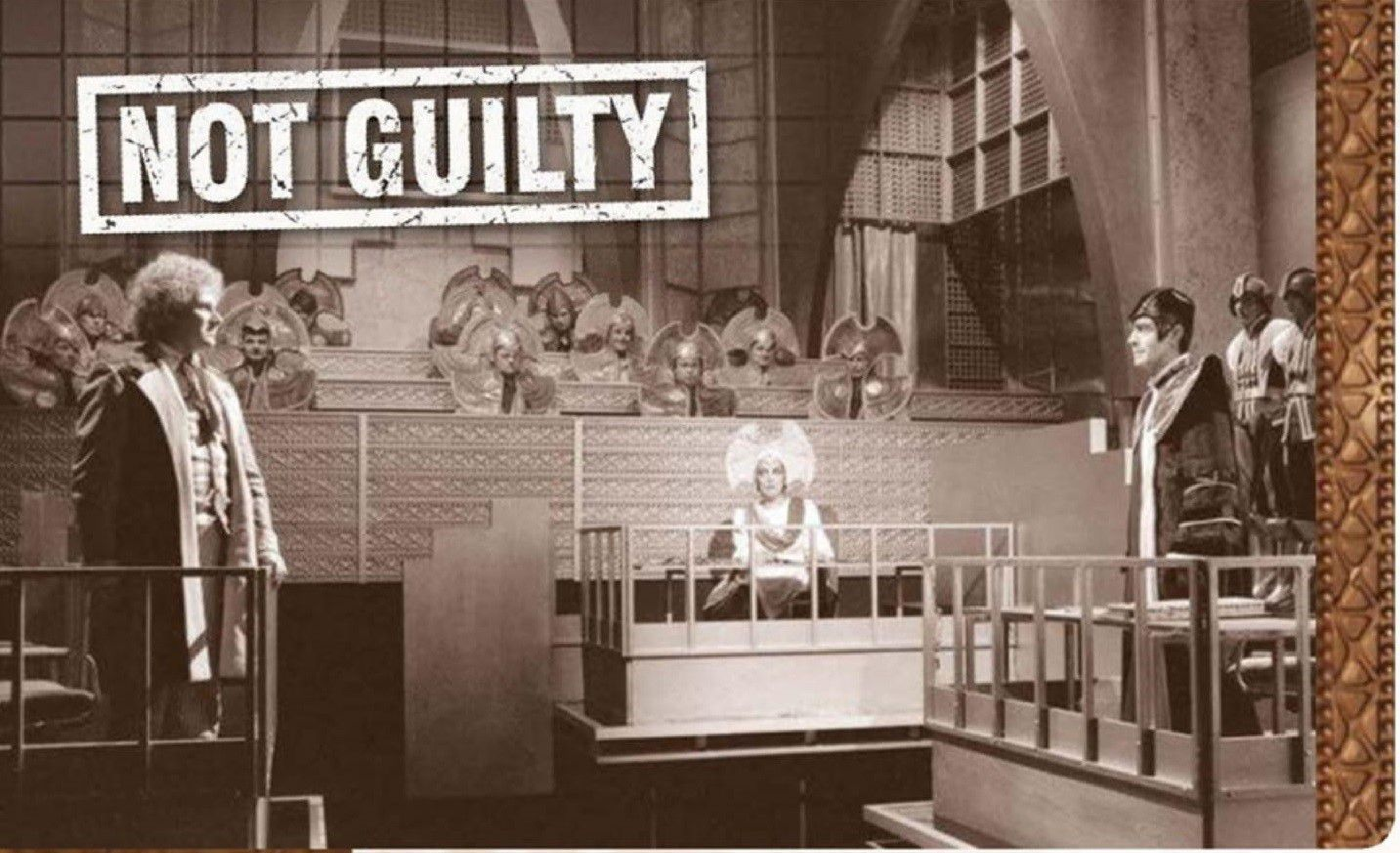
However, I assert that there could be no better Doctor for a trial than the Sixth. It is the perfect setting for this most grandiloquent of Doctors! This is a Doctor who revels in the challenge of an argument, who is never lost for words, who is unafraid of confrontation. I further point out that any negative views of this most misjudged of Doctors may be based on incomplete evidence. The actor, one →

Above: Dibber (Glen Murphy), Glitz (Tony Selby), Peri (Nicola Bryant) and the Doctor (Colin Baker), beneath the surface of the planet Ravolox in *The Trial of a Time Lord* (1986).

Below left: The Doctor strongly refutes the charges against him.

Below centre: The Doctor and his future companion, Melanie (Bonnie Langford).

Below right: The Dream Lord (Toby Jones), a being created from the dark side of the Doctor's nature, in *Amy's Choice* (2010).



Above: The Inquisitor (Lynda Bellingham), presides over the confrontation between the Doctor and the Valeyard (Michael Jayston).

Right inset: The Doctor is accused of wiping out the Vervoids.

Below left: The Vervoids' gruesome "compost heap".

Below right: The Inquisitor in her ceremonial Time Lord headdress.

→ Colin Baker, tasked with bringing this incarnation to life, expressed a desire to start his Doctor as abrasive and gradually soften the character as time progressed. This process was never completed, therefore we do not have the proper context to assess it. But the beginnings are clearly evident here! Regard the Doctor's less tempestuous relationship with Peri and his friendship with Mel. If you would indulge me for a moment, I would, perhaps, liken the relationship with Mel to that of an old married couple who may be slightly frustrated with each other these days, but whose partnership is built on a solid foundation of affection. With her willingness to investigate mysteries, her innate sense of honesty and fair play, and her ability to jolly along the Doctor when he gets grumpy, I assert that Mel is in fact a perfect foil for this Doctor.

VALEYARD: I object! You claim this Doctor has a less tempestuous relationship with Peri, yet in Parts Five to Eight he attempts to murder her!

INQUISITOR: Overruled. That was clearly a fabrication of the Matrix. Or possibly the Doctor was acting because he was being watched. One or the other. Or maybe something else.

ToaTL: Indeed. Thank you, my lady. I admit that Colin Baker himself has said there was some confusion behind the scenes – confusion which may have been passed on to the viewers. I have never claimed to be perfect! But I would humbly point out that there is no *Doctor Who* story which is completely perfect. Even 1979's *City of Death* is only 99.99999 per cent perfect.

JURORS: (shocked gasp)

INQUISITOR: Please confine yourself to your own story.

ToaTL: As your ladyship orders. I would like to continue by looking at the separate narratives within myself. It has been said that Parts One to Four are some of writer Robert Holmes' weaker work. You may expect me to claim as a defence his extremely poor health. I choose not to do so! Instead, I will point out the signs that show a master craftsman at work, despite the circumstances. I put into evidence the following dialogue: "Oh, a micro-organism in a drop of water might think it knows the universe. All it knows is that drop of water." "Planets come and go, stars perish. Matter disperses, coalesces, reforms into other patterns, other worlds. Nothing can be eternal." "Most mysterious of all the sacred texts: *UK Habitats of the Canadian Goose* by HM Stationery Office." "The situation's worse than you imagine." "It always is."

There is also the most thought-provoking discussion between the Doctor and Drathro regarding the value of 'organics'. I will further note the creation of the characters Glitz and Dibber, an example of what I believe is known as a 'Holmesian double act'. I opine that they are on a level with others such as Jago and Litefoot, and Garron and Unstoffe.

Let us move on to Parts Five to Eight. Here we see the return of the character Sil from Philip Martin's previous story, 1985's *Vengeance on Varos*. Sil's obsequiousness is wonderful, plus there's bonus insight into Mentor society – I give you the delightful Mentor, who just wants to be left alone. The 'evil' Doctor is disconcerting and adds to the feeling that this is a genuinely dangerous situation as events spiral out of control. And it is tempting for me to declare 'case closed' merely for mentioning the presence of a certain Mr Brian Blessed as a shouty warrior king. Then come Parts Nine to Twelve –

VALEYARD: Surely my learned season is not going to continue without a mention of the nightmarish treatment of Miss Perpugillium Brown?

ToaTL: That will be addressed in due course.

VALEYARD: Ha! You have no answer!

ToaTL: (sighs) Very well. I will deal with the matter now. There are, I submit, many scary images in *Doctor Who*, and my content is no different. The deaths of the characters Katryca and Broken Tooth. The Vervoids' compost heap – a logical but extremely disturbing creation. And, as my opponent reminds us, the fate of Peri. It is indeed horrific. Despite her clear terror, she is treated as

> **“There remains the question of Part Fourteen. It is not the ending that was intended.”** THE VALEYARD

just a thing, an object. Her body is mutilated. Then her mind is entirely wiped. Peri no longer exists; what remains is just a vessel, then even that is destroyed. I think all would agree that it is superb work from the actor Nicola Bryant. Is it upsetting? Most certainly, yes. It takes away the comforting notion that goodness must always prevail in *Doctor Who*. (I set aside the later indication that this did not happen; we are judging its initial impact.) I say to you that yes, all of these are unpleasant. But they are memorable. Peri’s death in particular is a stunning moment of drama. Sadly, evil does sometimes triumph. Perhaps it is necessary occasionally to show that particular kind of evil – the workaday evil; the people who do not see others as equal to themselves but as lesser beings. The character Crozier, caring only about his work, is in many ways scarier than the Master, or the Vervoids, or even my learned colleague for the prosecution, because such as he can be found in the world around us. That is my answer to the Valeyard’s point.

I will now proceed to Parts Nine to Twelve. I put it to you that Agatha Christie-style mysteries with a science-fiction twist are such a good fit for *Doctor Who* it’s surprising it hasn’t done more of them. It is also possibly the most ‘classic’ *Doctor Who* story for some time – I put into evidence its monster reveals, its moral dilemmas and its escapes through air ducts. There are also elements reminiscent of the 1976 Fourth Doctor story *The Seeds of Doom*, especially the body horror of a human-plant hybrid and the threat of pulverisation.

I speak of the Fourth Doctor – Part Thirteen also calls to mind one of his adventures, namely Part Three of 1976’s *The Deadly Assassin*. Both were written by Robert Holmes and both show his genius at creating bizarre and grotesque parodies that terrify through their wrongness as well as their dangers. Where there are no rules there can be no safety. The surreal fantasies – hands grabbing at the Doctor from inside water barrels and below beaches, the ghastly, gaudy Fantasy Factory – are well realised, and the Mr Popplewicks are a joy.

VALEYARD: Thank you. It’s nice to be appreciated... However, there remains the question of Part Fourteen. It is not the ending that was intended.

ToaTL: The issue is irrelevant! It carries on with traces of Holmesian surreality, ties up most loose ends and adds twists of its own. These final episodes are a highlight of the season!

VALEYARD: Very well. I reluctantly concur. But there is an issue that has not been addressed at all. A very significant issue. I talk of carrot juice!

ToaTL: Ha! You have fallen into my trap. For carrot juice is one of my greatest triumphs! Lay aside the Sixth Doctor promotional packs of Wotsits – this actually encourages children to be more healthy. And so I rest my case!

DWM WRITER: Good last line. Thanks for that. And did you say promotional packs of Wotsits? I need to get to the shops straightaway! Bye, everyone.

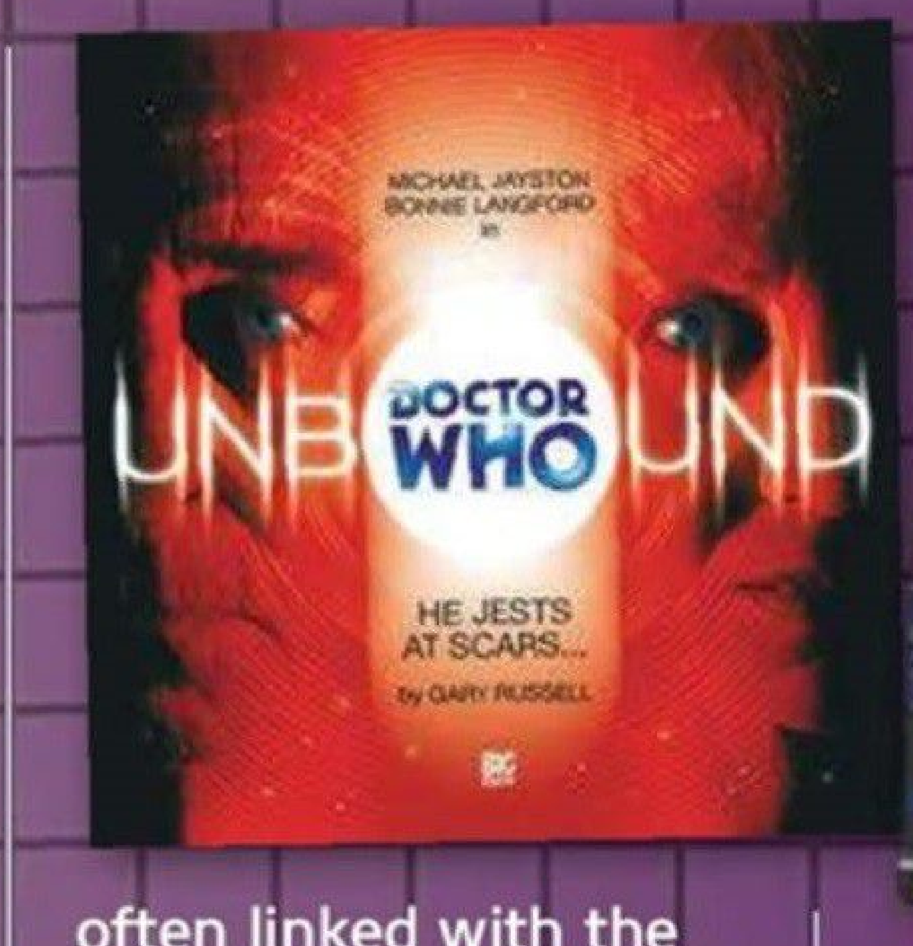
INQUISITOR: Er, fair enough. The jury should now pre-order the Blu-ray box set and retire to consider its verdict... **DWM**

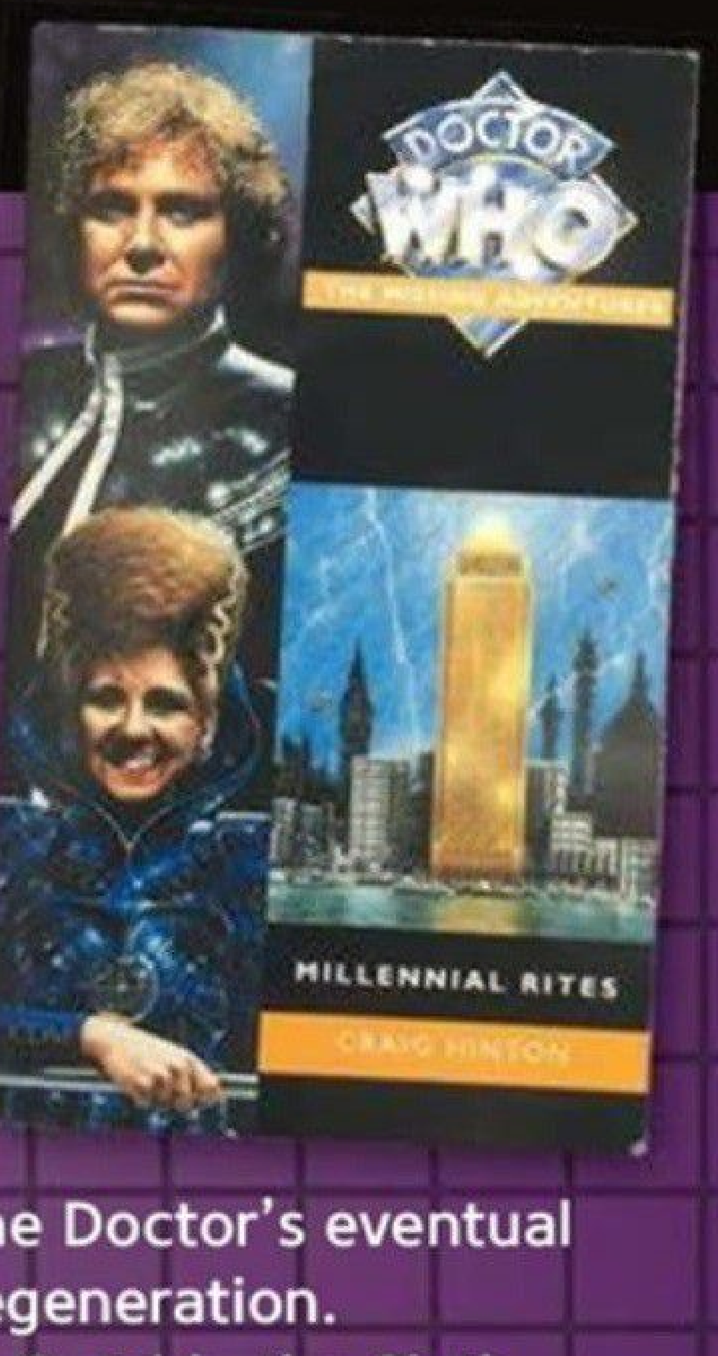
Back from the Dead

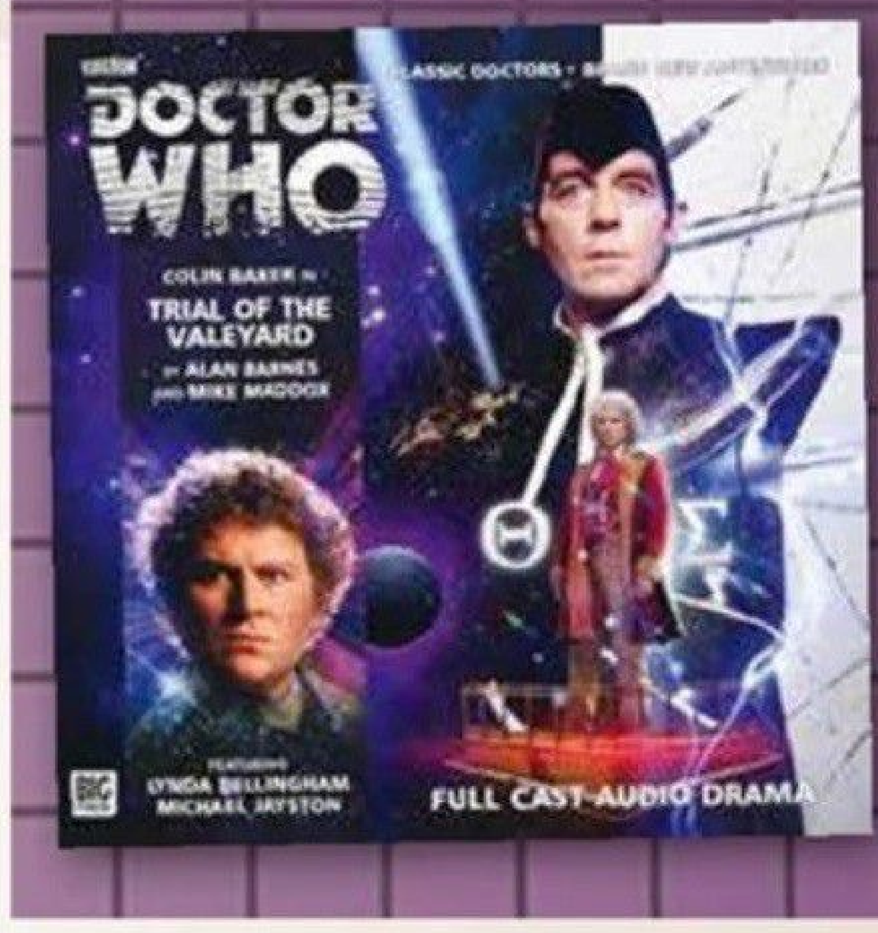
Superbly played by Michael Jayston, the Valeyard is the villainous star turn of Season 23 and is given a classic ‘He’s dead! Oh, hang on – no he isn’t!’ pay-off at its conclusion. But the end of his story is never told – at least not on screen.

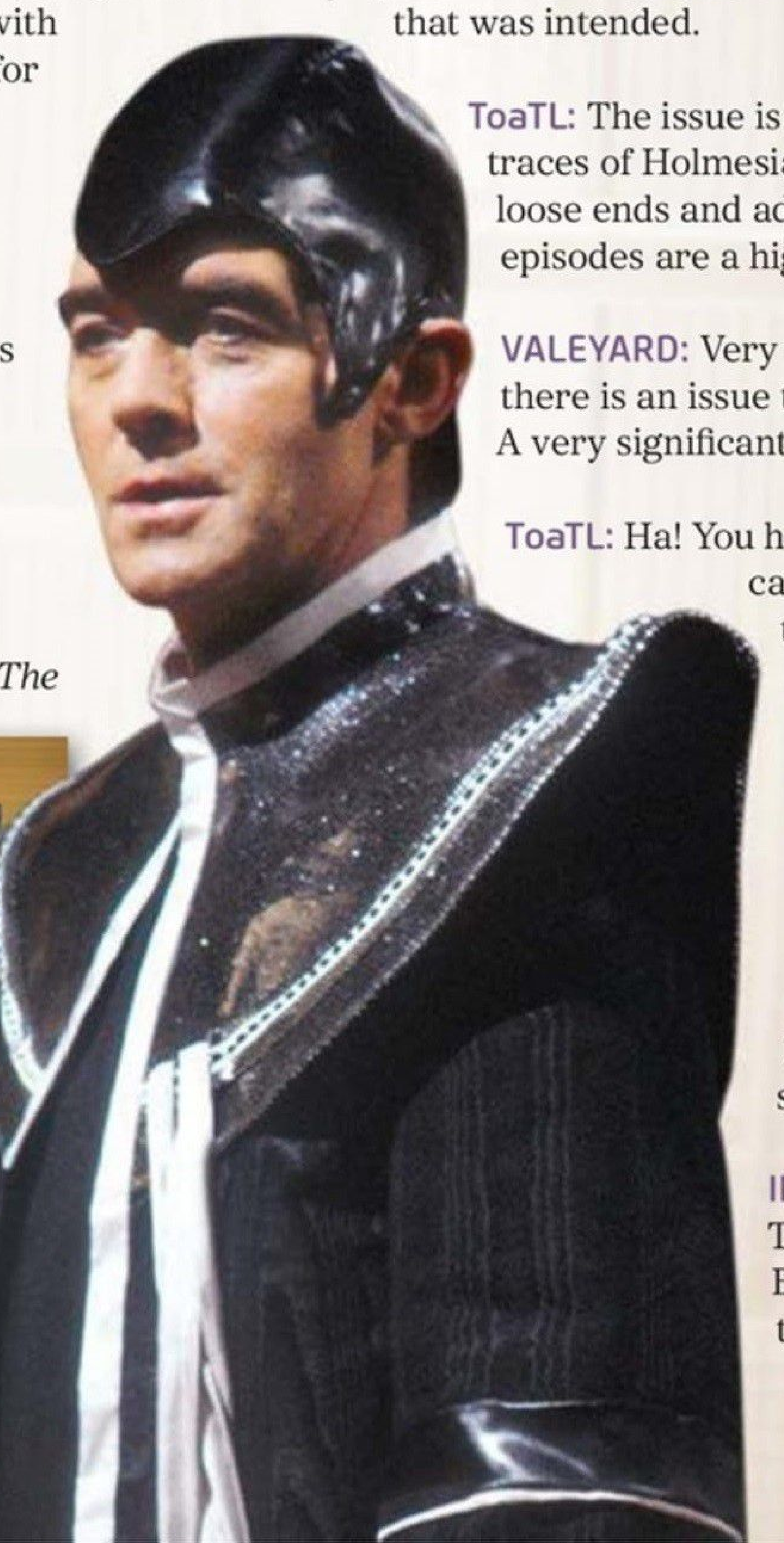
The character’s impact is clear from his regular reappearances in other media. Unsurprisingly, he’s often linked with the Sixth Doctor, including Craig Hinton’s 1995 book *Millennial Rites*, in which the Sixth Doctor briefly becomes the Valeyard, and the Big Finish audios *The Trial of the Valeyard* (2014), in which the Sixth Doctor finds himself defending him, and *The Sixth Doctor: The Last Adventure* (2015), showing the Valeyard’s part in the Doctor’s eventual regeneration.

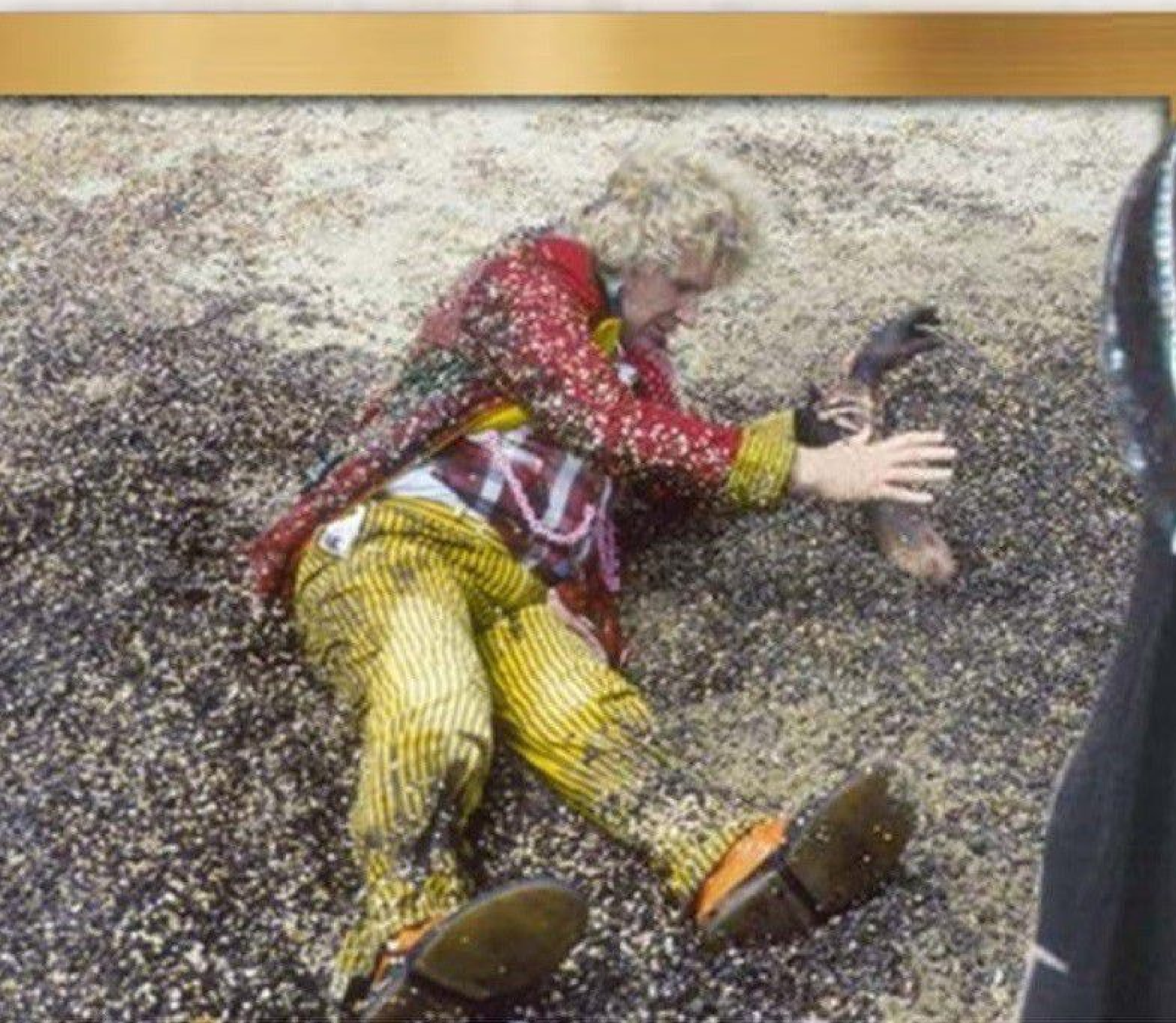
Outside the Sixth Doctor’s era, the Valeyard poses as Jack the Ripper in Mike Tucker and Robert Perry’s book *Matrix* (1998), while *He Jests at Scars...* (2003), audio play by Gary Russell, considers the intriguing question: what if the Valeyard had won?






DOCTOR WHO
COLIN BAKER in
TRIAL OF THE VALEYARD
by ALAN BARNES and MIKE MADDOX
featuring LYNDA BELLINGHAM MICHAEL JAYSTON
FULL CAST AUDIO DRAMA





Top left: Matrona Kani (Alibe Parsons) prepares Peri for a surgical procedure.

Top right: Other stories to feature the Valeyard include the audio dramas *Trial of the Valeyard* (2013) and *He Jests at Scars...* (2003), and the novel *Millennial Rites* (1995).

Above: Mr Popplewick (Geoffrey Hughes), aka the Valeyard, aka the Doctor!

Far left: The Doctor faces nightmarish dangers within the Matrix.

Left: The Valeyard proves to be a ruthless opponent – but what is his real agenda?

TRIAL AND ERROR

"Well, we tried." In the final part of a candid interview, 1980s script editor Eric Saward recalls the drama of Season 23, on and off screen...

Interview by **BENJAMIN COOK**

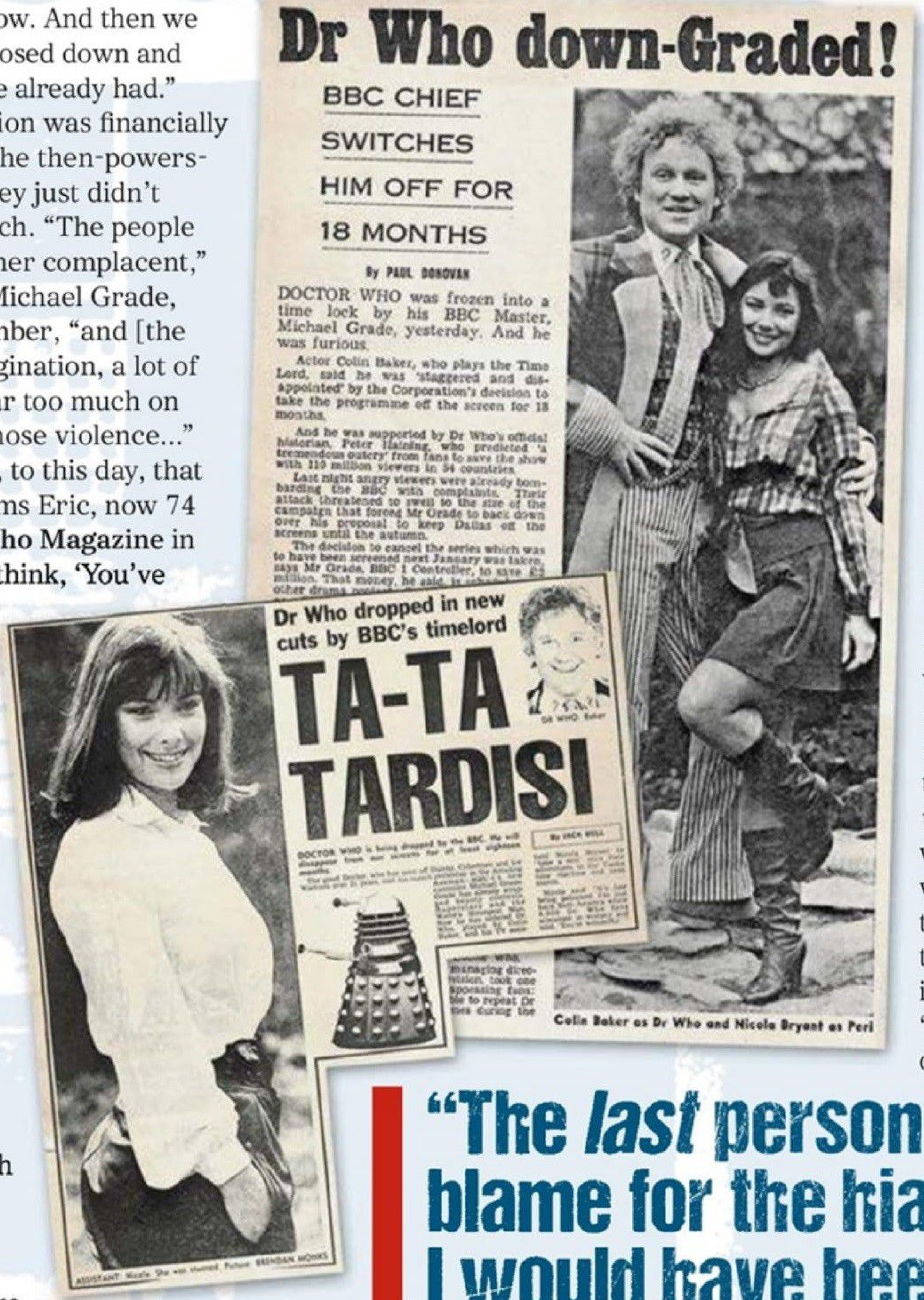
In February 1985, the BBC axed *Doctor Who* just a few weeks before recording was due to start on the show's 23rd season.

"I think we were all a bit stunned – by how it'd happened, why it'd happened – because Season 22 had been... not bad. Some of it was quite good," claims Eric Saward, *Doctor Who*'s script editor at that time. "And I'd started work on 23. The ideas were beginning to flow. And then we were damned. We were closed down and expected to dump what we already had."

Maybe the BBC's decision was financially motived. Or perhaps, as the then-powers-that-be have admitted, they just didn't like *Doctor Who* very much. "The people who make it have got rather complacent," the Controller of BBC1, Michael Grade, told the press that September, "and [the show] lost a lot of its imagination, a lot of its wit, and was relying far too much on straightforward, on-the-nose violence..."

"Some people even say, to this day, that *I* was responsible," exclaims Eric, now 74 and chatting to **Doctor Who Magazine** in his west London local. "I think, 'You've no idea how the BBC works. The *last* person you can blame for the hiatus is me. I would have been right down the list of those whose opinion mattered.'"

Still, the Saward-scripted finale to Season 22, *Revelation of the Daleks*, almost became the programme's last-ever serial. Then news of *Doctor Who*'s cancellation leaked, and the wave of media coverage, tabloid backlash and fan outrage forced Eric's superiors at the BBC to backtrack. The Beeb announced that there would be a 1986 series after all, just a little later than planned – airing in the autumn, rather than January – and for a "greater number of weeks". In reality, Season 23 was curtailed to 14 25-minute episodes – *almost half* the length of Season 22.



Dr Who down-Graded!

BBC CHIEF SWITCHES HIM OFF FOR 18 MONTHS

By PAUL DONOVAN

DOCTOR WHO was frozen into a time lock by his BBC Master, Michael Grade, yesterday. And he was furious.

Actor Colin Baker, who plays the Time Lord, said he was 'staggered and disappointed' by the Corporation's decision to take the programme off the screen for 18 months.

And he was supported by Dr Who's official historian, Peter Haining, who predicted 'a tremendous outcry' from fans to save the show with 110 million viewers in 54 countries.

Last night angry viewers were already bombarding the BBC with complaints. Their attack threatened to swell to the size of the campaign that forced Mr Grade to back down over his proposal to keep Dallas off the screens until the autumn.

The decision to cancel the series which was to have been screened next January was taken, says Mr Grade, BBC 1 Controller, to save £[illegible] million. That money, he said, is

Colin Baker as Dr Who and Nicola Bryant as Peri

Dr Who dropped in new cuts by BBC's timelord

TA-TA TARDIS!

By JACK BELL

DOCTOR WHO is being dropped by the BBC. He will disappear from our screens for at least eighteen months.

"BBC politics is very, very complicated," says Eric. "At one end you had us, the so-called talent; the people who made the programme. At the other end, up on the sixth floor, you had the people making the decisions; businessmen by and large, whose attitude and ideas went no further than that. I'm sure we needed them. I'm sure they were very important. But the talent should be allowed, within reason, to produce what we think is good, acceptable and the public wants."

And is *The Trial of a Time Lord* what the public wants?

A pause. "Well, we tried," says Eric. "But it didn't go as planned."

The season-spanning *Trial* is about to be released on Blu-ray, with extended edits of all 14 episodes of what's already *Doctor Who* longest-ever serial. It's Eric's second season to get the Blu-ray treatment, after last year's Season 19 release. "Absolutely amazing," he says. "Suddenly now, that new lease of life for a 30-odd-year-old television programme that's really quite antiquated in some respects..."

But 1986 was, for Eric, an annus horribilis. "Yes, it was. I was trying to do my job, I was trying to placate a producer, and I had writers who were sometimes playing up quite badly, so... you know, it should've been a miserable time, but some days working on *Doctor Who* were good." Are those days what stopped him having a meltdown? "Well, I did in the end, didn't I? I stormed out." He got through it, though. In the end. "Yes. I survived."

But we're jumping ahead. What did Eric and the show's producer, John Nathan-Turner, do during the 'hiatus' caused by Season 23's start date being pushed back nine months? Not a lot, it seems. "No, well, what we did was, because there was a break, we sort of went our own ways." Couldn't they have put that extra time to better use? "But nothing was happening. There was no reason to be there." The production team reconvened in September 1985. "That's when it kicked off in earnest."

> "The *last* person you can blame for the hiatus is me. I would have been right down on the list of those whose opinion mattered."

In the interim, Eric's partner, Jane Judge (who had been the show's production secretary from 1978 to 1983), had suggested an overarching storyline for Season 23, inspired by *Doctor Who*'s real-life predicament. Eric recalls: "She said, 'Well, you're on trial, aren't you? By the BBC. Why don't you take that as your theme?'"

OK, bold move. "It was," says Eric. "But I felt that really we didn't have anything to lose, and in a way it was a sort of metaphorical two fingers up. 'We're here, and this is what we're doing.'"

So – thanks to Jane – the Sixth Doctor would be placed on trial, by his own people, for conduct unbecoming a Time Lord: meddling in the affairs of other races and planets. "I gave Eric his title too," adds Jane. She's sitting in on our interview.

"Oh yes! I am fully content for Jane to take the credit for the *Trial of a Time Lord* title," Eric confirms.

The 'trial' idea and the truncated running time, along with pressure from Grade, killed off the Season 23 →

Opposite page: The Doctor (Colin Baker) fights for his life in *The Trial of a Time Lord* (1986).

Left inset above: *The Trial of a Time Lord* was the final story that *Doctor Who* script editor Eric Saward worked on.

Left inset below: In 1985 various tabloid newspapers reported on the 'hiatus' in *Doctor Who*'s production.

Below: In 1985 Michael Grade was the Controller of BBC1.

Bottom: Ken Barker as the Mutant in *Revelation of the Daleks* (1985). This was the last *Doctor Who* serial to be broadcast before production of the series was temporarily suspended.

Top left: Colin Baker, Bonnie Langford (in costume for *Peter Pan: The Musical*) and *Doctor Who* producer John Nathan-Turner at the Aldwych Theatre on 23 January 1986. The photoshoot introduced Bonnie as the series' new co-star.

Above inset: Husband-and-wife writing team Pip and Jane Baker, pictured in 1993. Photo © Marcus Hearn.

Above: Bonnie in character for her first photoshoot as new companion Melanie Bush.

→ scripts that Eric had commissioned pre-hiatus, in favour of five new, "independent stories, but based around the trial. And I was going to write the joining bits [in the courtroom], pulling it all together".

Eric hired Robert Holmes, a previous *Doctor Who* script editor, to write *Trial*'s first four and final two episodes, Philip Martin (who'd scripted Season 22's *Vengeance on Varos*) for Parts Five to Eight, which would see the return of Sil and write out Peri, and *Doctor Who* newcomers David Halliwell and Jack Trevor Story to write a two-parter each, with Halliwell's introducing a new companion, Mel.

"I'd got in the writers I wanted. It was all going well, until Halliwell and Story dropped out almost immediately. They weren't really into it." He commissioned another of his predecessors as script editor, Christopher H Bidmead, to write four replacement episodes. But Eric thought the finished scripts were "boring, gibberish", according to Bidmead himself. So veteran TV writer PJ Hammond was offered the gig. His scripts for Parts Nine to Twelve impressed Eric, but not John. By now it was the beginning of March. Time was running out.

> **"I was never privy to John's thinking. Bonnie just arrived one morning. I was stunned."**

"Out of desperation," says Eric, Nathan-Turner asked Pip and Jane Baker (who'd written 1985's *The Mark of the Rani*) to develop a new Parts Nine to Twelve – a murder mystery set on a space liner. "That story was my idea. And Pip and Jane were *fast* writers, I'll give 'em that. It wasn't what I wanted, but we'd run out of options. This wasn't the season I'd had in mind."

Ultimately it fell to the Bakers to introduce Mel, in their outer-space thriller. Eric remembers the character's conception: "John told me, 'I'm going to have a red-headed companion.'" That's it? "Yup. He really said that." The producer must have had Bonnie Langford in mind from the off? "I don't know. I was never privy to John's thinking. Bonnie just arrived one morning. I was stunned. Not that I had anything against her. Her background was in song and dance. That's fine. I've no objection to that. But there was no concept for the character – no outline, other than 'red hair, computer programmer, health nut, screams well'."

But casting Bonnie, without consulting him, had upset Eric. (A similar thing had happened a couple of years before, when the producer cast Colin Baker as the Doctor: "I was told – I was never asked, I was *told* – that Colin would be the next Doctor," grumbles Eric.) And it's no secret that by Season 23 – their fifth season working together – Eric and John's professional relationship had hit an all-time low.

"When people say that a producer and script editor is like a marriage," Eric muses, "it's true – *certain* areas of

Left: John Nathan-Turner joins Colin Baker at Camber Sands in June 1986 for location recording of the final two episodes of *The Trial of a Time Lord*.

Below inset: Peter Davison as the Doctor in *The Caves of Androzani* (1984).

Below right: In *The Trial of a Time Lord* the Doctor was a character brimming with confidence.

marriage – and you've got to be able to say what you want, when you want, without offending or, in the producer's case, *being* offended. Some days you just want to go in and moan – talk about which bits of the show *aren't* working – but John would get really angry if you did that, because it wasn't part of his day; it wasn't his mood.

"Peter Grimwade, who directed [Eric's 1982 Cybermen serial] *Earthshock*, said that John was quite easy to get on with before he did *Doctor Who*. Quite relaxed. It's when he *took over*... This idea that he was a producer and therefore could do anything, it was a lunatic concept of what the job was. John became a sort of mini Caligula. 'What can you do to entertain me today?' He used to have this persona of you don't approach him without, almost, doffing the cap and bowing deeply, which just gets... it puts a barrier between you and him. When I started, I must admit, I was trying to creep around where John was concerned, because I wanted my contract to be renewed. But after a while..."

Despite his misgivings about *Trial* as a whole, Eric was delighted to be launching the season with four Robert Holmes episodes, as he held the stalwart *Who* writer in high esteem. What was Holmes like as a person? "Oh, Bob was grumpy. Difficult. But also charming and friendly. And he admired other people's work, when it was good. Something, for some reason, just clicked between us, and we became more friendly than we needed to be."

But Holmes was working too hard. After delivering Parts One to Four of *Trial*, he fell ill. Then, in early April, having completed only a draft of Part Thirteen and nothing beyond an outline of Fourteen, Holmes was admitted to hospital; he'd contracted a form of hepatitis from contaminated shellfish. As his friend's health swiftly and visibly declined, Eric – who was increasingly working from home – had to take over, substantially redrafting Part Thirteen and vowing to write Fourteen entirely, based on the narrative that he and Holmes had agreed.

Then Eric resigned as script editor. Why? "By that stage, I just thought I'd never seen anything so stupid as *The Trial of a Time Lord*, and yet I'd suggested it." A sigh. "But it hadn't been thought through well enough, and I was so fed up with the job that I couldn't really... I'd done too much *Doctor Who*, and I wasn't getting the support I needed from John."

In his resignation letter, Eric explained: "I have somehow lost credibility with myself. To keep *Doctor Who* afloat, a show that at best is viewed indifferently by management, I have had to put the best writer (Robert Holmes) the series ever had in hospital... Saddens me to leave in such a silly, melodramatic way, but I am sick to death of *Doctor Who* and the way it is run."

Nathan-Turner tried to persuade his script editor to return. Eric declined, but agreed to continue writing *Trial*'s final episode in his new freelance capacity. Then, on 24 May 1986, Robert Holmes passed away in hospital. He was 60.

"I was mortified," Eric says today. "For a week or so, I just sort of felt really peculiar – strange. I can't describe it. I felt as though, I don't know, I was the only person standing in the rain. Then I realised, 'Oh God, I'm in mourning! I've never experienced this before.'" This was Eric's first experience of losing someone close to him? →

OUT OF CHARACTER

In Season 23, Eric tried to soften the more abrasive, less likeable aspects of the Sixth Doctor's character that we'd seen in Seasons 21 and 22 – including bursts of bad temper and sudden violence. "His manner, I thought, was rather unfortunate," Eric explains. "It came over as partly public-school boy, partly in-your-face and partly arrogant. To my mind, it just didn't work. We'd gone from [Peter Davison's] youngish, pacifist-type Doctor – who couldn't stop killing people, but he was a pacifist at heart! – to this other guy who, well, was just, er... unpleasant."

Who, if anyone, was to blame for Sixie's shortcomings, if he had any? "Well, partly Colin. Probably partly me. And a lot John. I don't know if anyone spoke to Colin. I wasn't allowed to. Well, he came to me *once*... He took me out to lunch. He wanted to know what was happening in the season. I said, 'The stories don't exist yet. John doesn't want to talk about them, so I don't know. But we've had our bad monsters, and I'm hoping to see the back of that.' I think Colin was hoping there'd be more *Earthshock*-type stories, because he'd have been at home in that. But, er, no, it was difficult."

Eric Saward

→ "Yes, and it was so unexpected, because 60's not old. He was moderately fit. But he ate the wrong food in a restaurant, apparently. They say the good die young."

Suddenly *Doctor Who* can't have seemed that important anymore...? "I'd think that all the time anyway," reasons Eric. "I wasn't completely thrown by Bob's death. I wasn't crying myself to sleep every night. Nor was it sort of, 'I'm picking up this man's script and I need to worship it because it's Bob's.' He would have said, 'Just get on with it, Eric.' So that's what I did. But I missed him."

Eric and Bob had devised "the ultimate" cliffhanger ending to *Trial* – inspired by Sherlock Holmes' fight with Moriarty at the Reichenbach Falls – in which the Doctor and the prosecutor at his trial, the Valeyard (an amalgamation of the Doctor's darker sides, from somewhere between his twelfth and final incarnations), would be trapped together in the Matrix, tumbling through the Time Vortex. "But when Bob died and I had to finish Part Fourteen, John said, 'We can't have that ending. It's too dour. We're going to lose the audience. Or they [the BBC] might use this as a reason to get rid of us again.' I said, 'Look, John, I've been here long enough to know that if they want to get rid of you, you'll be got rid of. You can write all the jolly endings you want; it won't change the real world.' He *hated* that."

When Eric delivered his final draft on 28 May, four days after Holmes' death, he'd kept the contentious cliffhanger ending. "John, who was not a script editor, sent it back covered in ridiculous notes. So I told him to eff off. I'd had enough. I withdrew permission for my script to be used. And that was that."

With filming barely two weeks away, Nathan-Turner would have to beg Pip and Jane Baker to write a new Part Fourteen, from scratch...

Eric seems like a mild-mannered sort of chap. "Of course I am. As cool as they come." Was he back then, when he left *Doctor Who*? Or did he throw an *actual* wobbly? In person? Raze the production office to the ground? Shout the place down? "No, not when I was there. I did [afterwards] with the silly thing for *Starburst*, which I don't regret doing." Wait, what? He must do. "No. I don't, as a rule, lie to get my own way, so what I was saying in that interview I believed to be true at the time."

So: *that* interview. On 14 August 1986, *The Trial of a Time Lord*'s last recording day, the new issue of sci-fi mag *Starburst* hit UK newsstands, carrying a scabrous chat with Eric, titled *The Revelations of a Script Editor*, in which he spoke frankly about why he'd left *Doctor Who*, with an emphasis on his inability to work with JNT. The tell-all came as a major blow to the producer. "It seemed to have been written with the venom of someone who'd been fired, not someone who'd resigned," Nathan-Turner (who died in 2002) told **DWM** in 1996.

Does Eric *really* not regret spilling his guts to *Starburst*? "No, it's just that it was done too soon, I think. When I left, I was furious and I just thought, 'This will go on once I've gone – John being in control, John doing this...'" He hesitates. "OK, maybe there were *some* silly things that shouldn't have been said in that interview. You want me to say sorry. I'm not saying sorry. But... I'm sorry I didn't time it better."

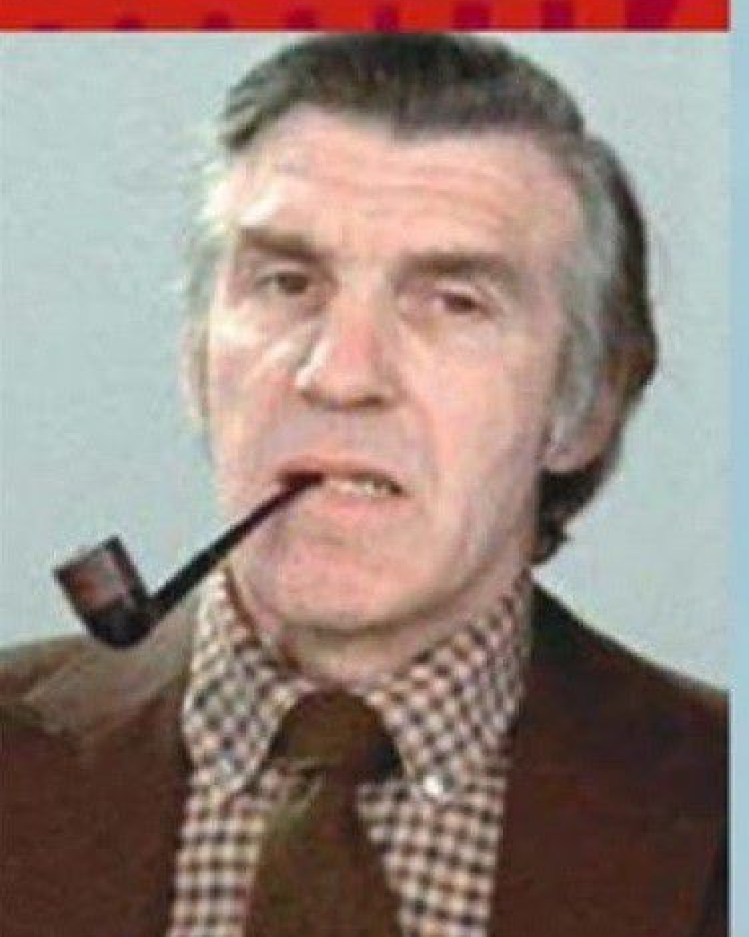
Imagine if he'd had Twitter back then. "No," Eric replies. "Oh no, no, no, no." He could have posted a series of explosive tweets instead...? "No, you can go potty with that," he says, pulling a face, "and then the madness descends."

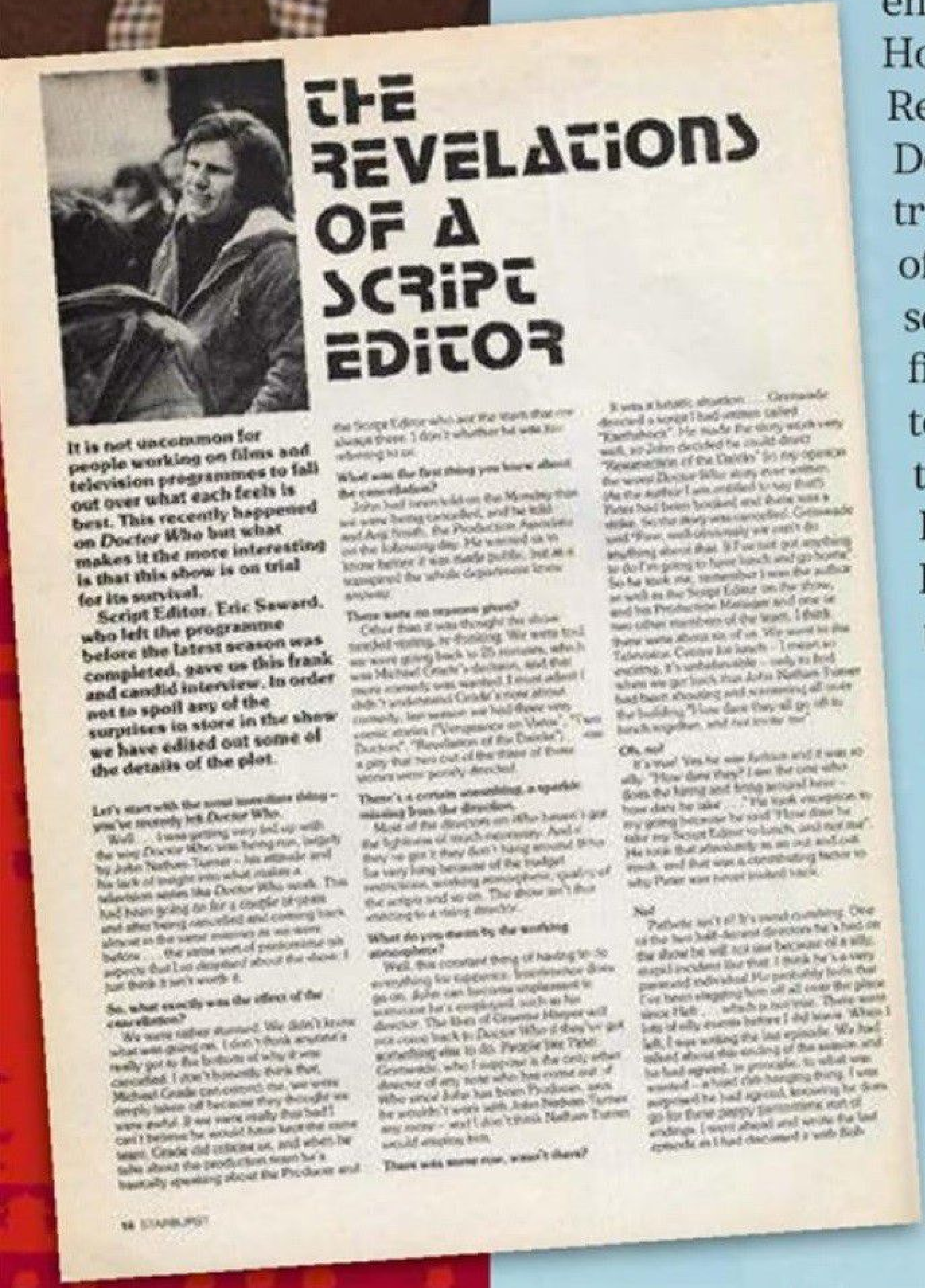
But Eric *isn't* still angry these days, is he? "I don't know. I'm... no, I'm fairly happy. Fairly content. I'm still writing, which I enjoy. And I don't regret things easily. I mean, I don't regret working on *Doctor Who*. I don't regret leaving it either, because I stayed too long, I know that. I should have gone after *Revelation of the Daleks* [in 1985]. It would've made more sense career-wise."

Would Eric write for the TV show again, if invited? "I'd certainly consider it. It's a different regime now. Different rules. I'd think, 'I don't need you to tell me whether I can write a script. I *know* I can.'"

Jane coughs. "You're supposed to say, 'Of *course* I'll fit into their regime.' Say that."

So he does. "Of course I would. I'm just thinking out loud. But that's the basis on which I'd do it, because I wouldn't see any other point. Why do you want me back if you don't want me to be Eric Saward?" He gives a little, satisfied nod. "Because that's who I am. That's what you're buying." **DWM**





THE REVELATIONS OF A SCRIPT EDITOR

It is not uncommon for people working on films and television programmes to fall out over what each feels is best. This recently happened on *Doctor Who* but what makes it the more interesting is that this show is on trial for its survival.

Script Editor, Eric Saward, who left the programme before the latest season was completed, gave us this frank and candid interview. In order not to spoil any of the surprises in store in the show we have edited out some of the details of the plot.

Top: Acclaimed writer and former *Doctor Who* script editor Robert Holmes in 1974.

Above: A page from the controversial interview Eric Saward gave to the sci-fi magazine *Starburst*. The issue was published on 14 August 1986, less than a month before Part One of *The Trial of a Time Lord* was broadcast.

Right: The Valeyard (Michael Jayston) in the Matrix in Part Fourteen of *The Trial of a Time Lord*.

"I'd had enough. I withdrew permission for my script to be used and that was that."

THE POWER OF THE MOBOX

PART THREE

SCOTT GRAY: Story & Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

HELLUVA SHOW, HUH? IT'S A SHAME WE'RE NOT ALLOWED TO RECORD THESE CLIPS -- I KNOW A MAN ON TARSUS IV WHO'D PAY A BUNDLE FOR THEM...
WHO DO YOU THINK'S GOING TO GET HIT FIRST? I'LL BET YOU TEN MAZUMAS IT'S THE GIRL...
ZAAKK!
ZAAK!
HEY! WHO -- ?!
SHUT UP AND LISTEN!
THIS IS A VULCAN MEGA-PHASER, RIGHT? IT CAN MELT YOUR BRAIN IN, LIKE, TWO SECONDS!
I SAW YOU START THAT STORM! SWITCH IT OFF!
NOW!
EASY, KID, EASY! NO PROBLEM!
I'M POWERING IT DOWN...
SSHHH
IT'S OVER! THANK GROK!
H-HOW CAN A STORM THAT HEAVY JUST UP AND DISAPPEAR?!
I TOLD YOU, IT'S SOME KIND OF MAGNETIC DISTURBANCE. IT HAPPENS ALL THE TIME IN THIS ZONE...
RIGHT, THAT SETTLES IT! WE'RE HEADING STRAIGHT BACK TO THE FLYER, AND I DON'T WANT TO HEAR ANY MORE ARGU —
GRAHAM, COME AND LOOK AT THIS!
WHAT IS IT?
GOOD NEWS!

HUB TOWN.
HEY, GERRY! HOW'S LIFE ON THE FARM?
NOT BAD. THEY FINALLY GOT THE COFFEE SYNTHESISER WORKING AGAIN, SO MORNINGS ARE MORE BEARABLE NOW...
BUT THE AIR CON'S STILL BUSTED. WE'RE FREEZING OUR TAILS OFF IN THE EVENING...
AW, POOR BABIES!
WHAT HAPPENED TO THIS ONE?
BURNT OUT LIKE ALL THE OTHERS. WE'RE DOWN TO UNDER FIVE HUNDRED NOW...
WELL, PLENTY MORE WHERE HE CAME FROM.
SURE. LET'S GET HIM TO THE INCINERATOR AND GRAB SOME LUNCH...
COME ON!
LOOKS LIKE THEY WERE THE ONLY ONES ABOARD THE TRAIN. I SHOULD BE ABLE TO GET IT MOVING...
TO GO WHERE?!
WELL, THAT'S THE BIG QUESTION, EH, RODDERS...?
LET'S FIND OUT...
KID, YOU'RE MAKING A BIG MISTAKE. TRUST ME, YOU'RE WAY OUT OF YOUR DEPTH HERE...
YOU WERE GONNA KILL MY FRIENDS, SO YOU CAN KEEP YOUR TRUST, ALRIGHT?
TAKE OFF YOUR HELMETS!
YOU'RE JUST PEOPLE!
OF COURSE WE ARE. WHAT WERE YOU EXPECTING? MONSTERS?
THESE SUITS ARE JUST IN CASE OF RADIATION LEAKS...
HEY, Y'KNOW WHAT? YOUR WEAPON LOOKS AN AWFUL LOT LIKE A COMMUNICATIONS DEVICE...
OH, YEAH? WELL... THAT'S...
THAT'S THE IDEA!

YOU'VE GOT NO CLUE WHO YOU'RE MESSING WITH! I'M A SPACE SPY, GET IT? LICENCE TO KILL! I GOT GADGETS YOU COULDN'T EVEN DREAM ABOUT, AND THEY'RE ALL LETHAL!
SO JUST WATCH YOUR —
YAZ CALLING
When he hears that fire-bell chime Fireman Sam is there on time!
BACK OFF! I'LL ZAP YOU! I MEAN IT!
SORRY, KID, YOU'RE DONE. NICE TRY...
WHAMMM!
HI, RYAN! I GOT YOUR VIDEO!
TEN POINTS TO YOU!
WOW, THIS THING CAN REALLY ROCKET! WE'VE COME A LONG WAY FROM HUB TOWN...
I THINK THERE'S A STATION AHEAD! I'LL HIT THE BRAKES...
HERE WE ARE, PLATFORM NINE AND THREE-QUARTERS...
SORRY?
NEVER MIND.
NO ONE ABOUT. LET'S HAVE A WANDER...
THIS IS A HUMONGOUS SET-UP. MUST'VE TAKEN YEARS TO BUILD...
YES, IT'S VERY IMPRESSIVE.
BUT WHAT'S IT ALL FOR? WHOEVER'S BEHIND THIS, THEY'VE GOT A LOTTA CASH TO THROW ABOUT...
I WONDER WHAT COULD BE SO...
IMPORTANT...

REDUCE **ISO-FEED** BY 5%. I DON'T WANT ANOTHER **BURN-OUT** TODAY...
HNNGH!
ZREEEE!
BIO-TEST REQUIRED FOR **UNIT 428**...
ZREEEEE!
NAAGHH!
ZREEEEE!
ZREEEEEE!
AAAHH!
INCREASE SALINE DOSAGE BY 12% FOR **UNIT 234**...
THEY'RE BEING **TORTURED!**
NO...
THEY'RE BEING **STUDIED.**
I CHECKED WITH OUR CONTACTS IN THE **TERRAN GOVERNMENT**, DOCTOR -- NO **INVESTIGATOR** WAS SENT HERE. WHICH MEANS YOU WORK FOR ONE OF OUR **COMPETITORS**, YES?
INDUSTRIAL SPIES TEND TO HAVE **SHORT LIFESPANS**, BUT I THOUGHT I'D BE **GENEROUS** AND LET YOU SEE WHAT **ICARUS INCORPORATED** HAS **ACCOMPLISHED** HERE...
BEFORE I MAIL YOUR **CORPSE** BACK TO YOUR **EMPLOYERS.**
THESE ARE THE **SIX HUNDRED MOBOX** THAT WERE SUPPOSED TO HAVE **DIED** IN THAT **MINE COLLAPSE** -- WHICH I IMAGINE YOU **ENGINEERED.** YOU **ABDUCTED** THEM. **WHY?**
WHY DOES **ANYONE** DO **ANYTHING**, DOCTOR? FOR **POWER.**
EVERY MOBOX HAS AN **INTERNAL FURNACE** OF **ISOTETRIC RADIATION.** THESE IDIOTS ARE A **WELLSPRING** OF **UNTAPPED ENERGY.** WE'RE LEARNING HOW TO **SIPHON** IT.
WE **SOLD** THE COLONY TO THE MOBOX TO **LURE** THEM HERE.
THIS IS ONLY THE **BEGINNING**, OF COURSE. WE'RE PLANNING TO BREED OUR **OWN** MOBOX. **ICARUS INC** WILL SOON BE SUPPLYING THE ENTIRE **GALAXY** WITH **CLEAN POWER** AT AN **AFFORDABLE PRICE.**
WE CALL THIS **"THE BATTERY FARM".** HEH-HEH! GET IT?

YOU'RE LAUGHING.
YOU'RE STANDING HERE -- IN THIS PLACE -- AND YOU'RE LAUGHING.
I AM GOING TO TEAR EVERY PIECE OF THIS OBSCENITY DOWN -- AND YOU WITH IT.
WELL, PERHAPS YOUR GHOST WILL HAUNT US.
KLICK-KLICK-KLICK-KLICK
I FELT YOUR GUN WHEN WE WERE IN THE ALLEY. I DRAINED ITS POWER PACK WHEN I WAS WAVING THE SONIC AROUND.
YOU WERE BEING JUST A LITTLE TOO HELPFUL, RODNEY.
SECURITY! GET OVER HERE!
SHOOT TO KILL!
ZAKK!
ZAKK!
SKA-KRAZZ!
DOCTOR! HOW DID YOU —
SKAZ!
HI YAZ, WRONG WAY, REVERSE!
GO-GO-GO!
OKAY, DOORS ARE SEALED! WHERE ARE WE?
VREEE!
KA-CHUNK!
A BIG CONTROL ROOM! THESE TWO WERE RUNNING IT!

OH, BE STILL MY BEATING HEARTS! A GRAVITRON!
A WHAT-A-TRON?
IT'S A MACHINE THAT CAN MANIPULATE GRAVITY WAVES. IT CAN ALTER WEATHER PATTERNS.
AH! THIS MUST BE HOW THEY CREATED THE LIGHTNING TO KEEP PEOPLE AWAY FROM THE AREA!
YOU'RE SAYING... THE LIGHTNING IS ARTIFICIAL?
WAIT-WAIT-WAIT! IT WAS JUST A JOB, OKAY, BUDDY?! NOTHING PERS —
YOU FILTH! YOU MURDERED ONE OF MY MEN!
R'TAKK, STOP!
DON'T KILL HIM! THERE ARE MOBOX HERE THAT WE CAN STILL HELP!
JUST GIVE ME A MINUTE TO WORK OUT THESE CONTROLS...
"... AND I'LL SHAKE THINGS UP!"
HEY -- WH-WHAT'S GOING ON..?
THE NEUTRALISER CUFFS -- THEY'RE DEACTIVATING! SOMEONE'S OVER-RIDING THEM!
BUT THAT MEANS...
K-CHIK!
K-CHIK!
K-CHIK!
FREE!!!
YAAAH!
KRSSH!
KRAKKK!
KRUMP!
AT LAST!
FREE TO CLAIM JUSTICE!

I'M NEARLY THROUGH THE LOCK, SIR...
GOOD.
KILL EVERYONE YOU FIND IN THERE.
KZZZZZ
WHAT--?
RUN! RUN FOR YOUR LIVES!
THE MOBOX ARE ALL FREEEEE!
STOP! COME BACK! YOU DISLOYAL COWARDS!
YOU'RE ALL FIRED!
DOC, THOSE MOBOX ARE GONNA GO BALLISTIC! ARE YOU SURE THIS IS A GOOD IDEA?
RELAX, GRAHAM, I'VE GOT IT COVERED! JUST A LITTLE TWEAK HERE AND A LITTLE NUDGE THERE, ANNNND...
... THE GRAVITRON WILL PLAY PEACE-MAKER!
VRAAAM!
WHOOAA!
WHAT DID YOU DO?!
I REVERSED THE SETTINGS AND CREATED A ZERO-GRAVITY FIELD!
IT'S ALWAYS A GOOD WAY TO COOL THINGS DOWN. IT'S HARD TO STAY ANGRY WHEN YOU TURN INTO A HELIUM BALLOON...
"EVERYONE CAN JUST FLOAT AROUND FOR A WHILE AND CHILL!"
DOCTOR! YOU'VE COST US DEARLY TODAY, BUT I PROMISE YOU THIS...
YOU'VE MADE A POWERFUL ENEMY!
ICARUS INC HAS A LONG MEMORY AND AN EVEN LONGER REACH! NO MATTER WHERE YOU HIDE, WE'LL FIND YOU...
... AND WE'LL MAKE YOU PAY WITH YOUR —
YOU NEED TO SHUT UP, TERRAN...
BEFORE I FORGET I'M A LAW OFFICER.

HEY, HOW FAR DOES THIS ZERO-GRAVITY FIELD **REACH**?
OH, NOT VERY...
HUB TOWN.
RODNEY, WHERE **ARE** YOU?! COME HERE **AT ONCE**!
THERE'S SOMETHING WRONG WITH MY OFFICE!
WHEEEEE!
THIS IS **WONDERFUL!**
HA-HA-HA!
HI THERE!
LOOK AT ME, DAD!
SIGH...
LATER...
THIS WAY, TERRANS. WE'VE GOT SOME NICE LITTLE **CELLS** LINED UP FOR **ALL** OF YOU...
THE MOBOX EMPIRE IS IN YOUR **DEBT**, DOCTOR. YOU HAVE **OUR THANKS**.
YOU CAN THANK ME BY MAKING SURE THIS LOT GET A **FAIR TRIAL**, R'TAKK. AND BY **REMEMBERING** SOMETHING...
MOST OF THE **HUMAN COLONISTS** WON'T HAVE HAD ANY **KNOWLEDGE** OF THIS PLAN.
DON'T LET THIS DESTROY THE **TRUST** BETWEEN YOUR SPECIES.
SKIN OR ROCK, **PEOPLE** ARE **PEOPLE**.
THE END

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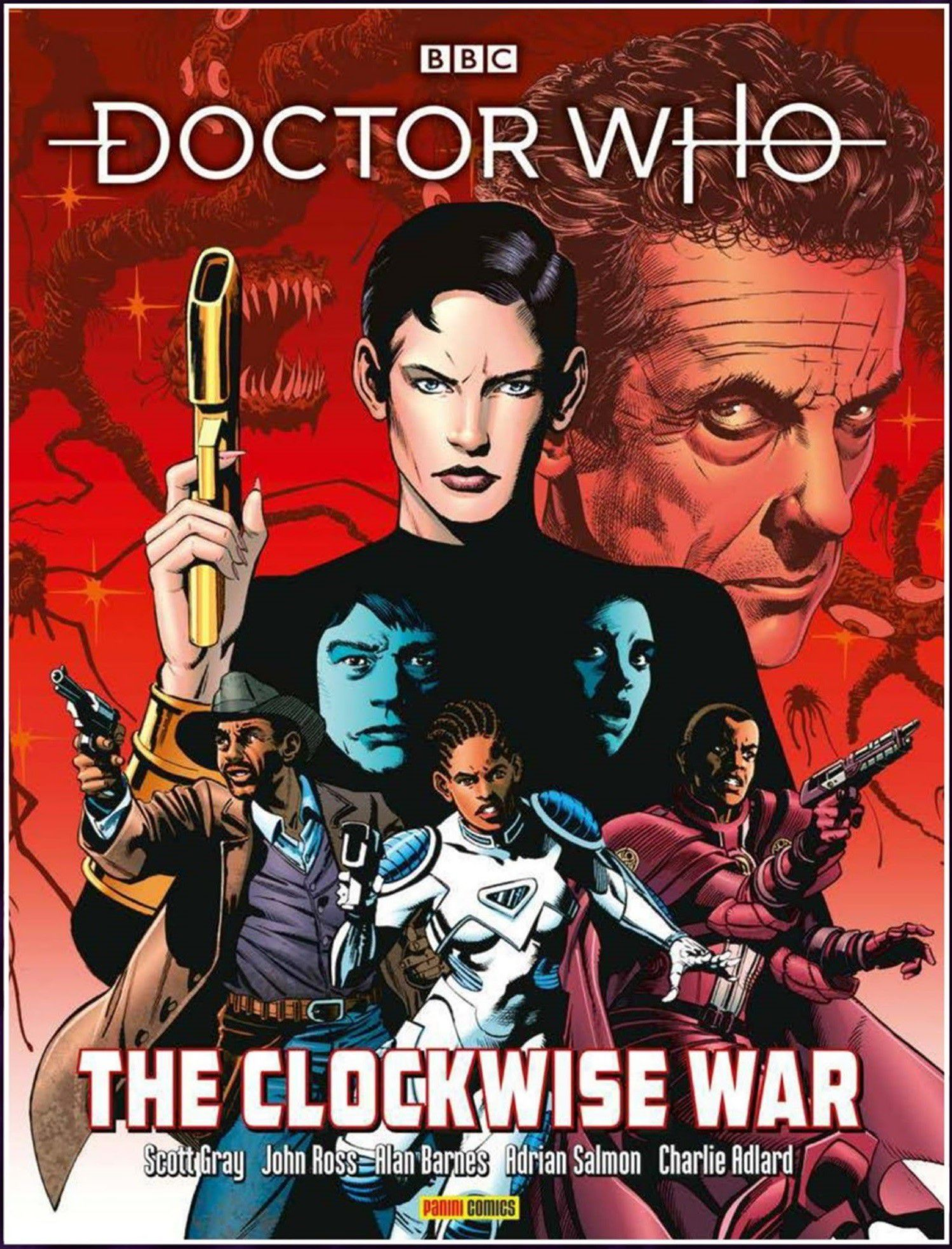
SECRETS OF **THE WAR DOCTOR**
ARE REVEALED AT LAST!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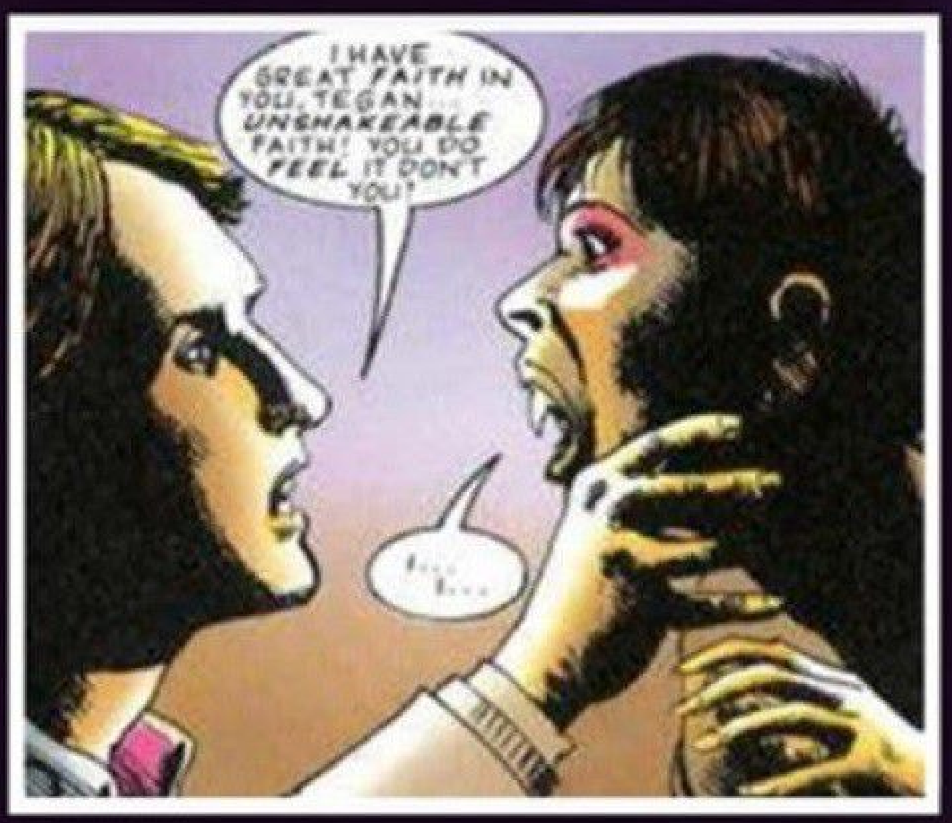
OH MY GOODNESS- YOU DON'T THINK...


I HAVE GREAT FAITH IN YOU, TEGAN... UNSHAKEABLE FAITH! YOU DO FEEL IT DON'T YOU?
I... I...

I DON'T THINK THIS IS UNICEPTOR, K9.
AFFIRMATIVE, MASTER.

LEELA, PAY ATTENTION! I SAID—
CHUNK

IT IS ONE OF THE ELDER HORRORS-- IT HAS NO RIGHT TO EXIST IN THIS AGE!
ONE PARASITE LEECHING ANOTHER. VORTIS REALLY HAS SPAWNED SOME NIGHTMARES.

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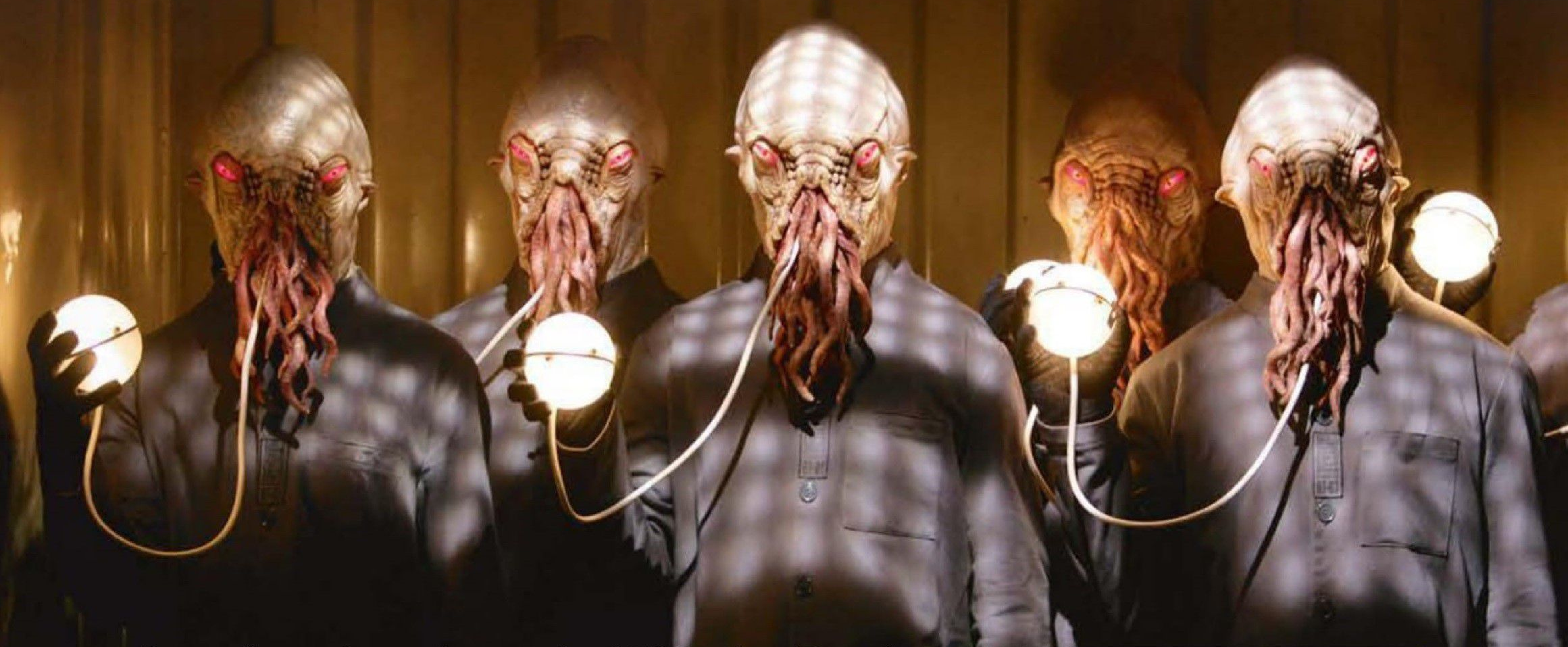
The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Planet of the Ood



On a freezing planet in 4126, the Tenth Doctor and Donna Noble uncover the horrifying secret behind Ood Operations...

Feature by **ALAN BARNES**

A remarkable transformation occurs 39 minutes and 19 seconds into *Planet of the Ood* – when we learn that the 'hair tonic' served by the Jeeves-ish Ood Sigma to balding Ood Operations exec Halpen throughout is, in fact, "Ood-graft suspended in a biological compound." Halpen physically turns into an Ood... and so actor Tim McInnerny can be seen pulling long strips from a false forehead, to reveal an Ood forehead on top of his real forehead, in a sequence that ended up cut tighter than intended. Quite unsurprisingly, since it undoubtedly ranks among what *Smash Hits* magazine would surely have termed *Doctor Who*'s Most Blee-gustingly Horrid Moments Ever.

For *The Fact of Fiction*, though, the even more remarkable transformation in *Planet of the Ood* is the one that *doesn't* occur 22 minutes and 31 seconds in, shortly after pretty Ood Operations PR Solana Mercurio has stopped sadistic security man Kess from killing the Doctor with a giant grabbing claw. Because under normal circumstances, smart-enough Solana would fit the *Doctor Who* companion profile perfectly, would she not? Her moment comes when she joins the Doctor and Donna outside the warehouse in which the Ood are running amok. "Come with me," the Doctor tells her. "You could help." Scripted stage directions describe exactly the moment when Solana doesn't bloom: "Hold the look between the Doctor & Solana; the chance to change her life. Then she makes her mind up..."

And calls for the guards, and dooms herself to die, soon.

It may not be a blee-gusting moment, but it's a truly horrid one nonetheless. The worst betrayals, after all, come when we betray ourselves.

Above: The captive Ood develop 'red-eye'.
Right: Mr Bartle (Paul Clayton) in his office.
Left: Solana Mercurio (Ayesha Dharker) makes a bad decision.

FIRST BROADCAST: 19 April 2008

"The Ood. They came from a distant world. They voyaged across the stars, all with one purpose. To serve."

00m 03s The alien Ood (voiced by Silas Carson) are the focus of the faux TV ad that opens the episode – in which Ood figures are seen against a black background in a harsh spotlight. "Like the Ali G title sequence," stage directions indicated (after the Channel 4/HBO comedy *Da Ali G Show*, 2000-04).

00m 29s "Sales and Marketing Manager" Mr Bartle (Paul Clayton) is surprised to learn that the price of the Ood will soon be reduced to 50 credits. "Sales are down..." explains his off-screen superior Mr Halpen (Tim McInnerny). As scripted, Bartle

protested, saying: “That means, if we’re going to make a profit, I’ll have to double the output, sir.” Exactly, stressed Halpen – which led to his broadcast line, “So get going.” Which explains why Bartle, with the comms cut, next complains that Halpen is “Bleeding us dry…”

So Bartle orders his Ood servant to fetch the previous month’s military export figures: “The army always need more grunts.” Touting Ood troops isn’t a million miles from the sort of activity that the alien gun-runner Ulysses Mergrave, voiced by the same Paul Clayton in the previous year’s animated adventure *The Infinite Quest* (2007), had been involved in. Clayton can also be heard as Henry in the Big Finish audio drama *The Wormery* (2003); more recently, he played Mr Colchester in several *Torchwood* audios, beginning with *The Torchwood Archive* (2016).

Incidentally: the story of the Ood army *needs* to be told on screen…!

01m 03s “The file is irrelevant,” the Ood, now with glowing red eyes, tells Bartle. “And why’s that?” asks Bartle. As written, the Ood gave Bartle a direct answer – “Because your life is now ending” – before pressing its translator ball to the side of Bartle’s head, zapping him dead.

In the first Ood adventure, *The Impossible Planet*/*The Satan Pit* (2006), red-eyed Ood were Ood who’d been possessed… by the Devil, basically.

01m 56s The TARDIS lands… after the Doctor (David Tennant) set its controls to random. “Outside that door could be any planet, anywhere, anywhen…” he tells companion Donna Noble (Catherine Tate). The Fourth Doctor (Tom Baker) fitted the original ‘randomiser’ to the TARDIS guidance system at the end of *The Armageddon Factor* (1979), the better to prevent the vengeful Black Guardian from tracking his TARDIS – but later left it behind on the planet Argolis, in *The Leisure Hive* (1980). Now, it seems, it’s back – or something very like it, at least. *The Fact of Fiction* notes that the comic-strip Tenth Doctor had not long before employed his “old randomiser” in the *Doctor Who Adventures* escapade *Triskaidekaphobia* (issue 13, 2006) – which implies that he’d eventually retrieved it from the Hive.

02m 45s Following Donna outside, the Doctor’s delighted to see “proper snow at last” – since two of the three ‘snows’ he last saw fall on Earth turned out to be ashen space debris (in *The Christmas Invasion*, 2005; then *Voyage of the Damned*, 2007), and the White Christmas in between he’d generated by exciting the atmosphere (in *The Runaway Bride*, 2006).

Donna, we presume, extracts her heavy winter coat from the suitcases she’d had the Doctor stow in the TARDIS at the end of *Partners in Crime* (2008) – pre-packed for “hot weather, cold weather, no weather…”

03m 43s A vessel reckoned by Donna to be a Ferrari among rocket ships passes overhead – stage directions specifying that it should be of the same design used to help the Doctor’s allies escape the black hole in *The Satan Pit*.

04m 02s The rocket has brought chief executive Halpen (described as “a narcissistic preening sort”) and his “personal butler” Ood Sigma (Paul Kasey) to a nearby factory, where they’re met by Dr Ryder (Adrian Rawlins) – who describes himself as the “new head of Ood Management”. Which raises an interesting question, bearing in mind later revelations: what happened to the *old* head of Ood Management?

Adrian Rawlins can be seen in flashback in most of the *Harry Potter* films, as the boy sorcerer’s long-dead father James.

Ood Sigma has been supplying Halpen with ‘hair tonic’ since his boss started going bald.

Installed in the executive office, Halpen reviews CCTV of Bartle’s death – the latest in a series of killings at the complex caused, perhaps, by Ood suffering from ‘red eye’ infection.

05m 09s Ood Sigma has been supplying Halpen with shots of ‘hair tonic’ since his boss started going bald five years ago. “Stress, that’s what this is,” explains Halpen. On screen, the scene is cut short here – but its intended conclusion can be viewed as one of three deleted sequences preserved as special features on *The Complete Fourth Series* DVD/Blu-ray release. Originally, Halpen stopped to replay the CCTV footage of Bartle calling him an idiot not once, but four times. “Did he have a pension?” he asked; it was now being paid to his wife and two children, confirmed Solana. “Cancel it,” he ordered, smiling. →

Essential Info

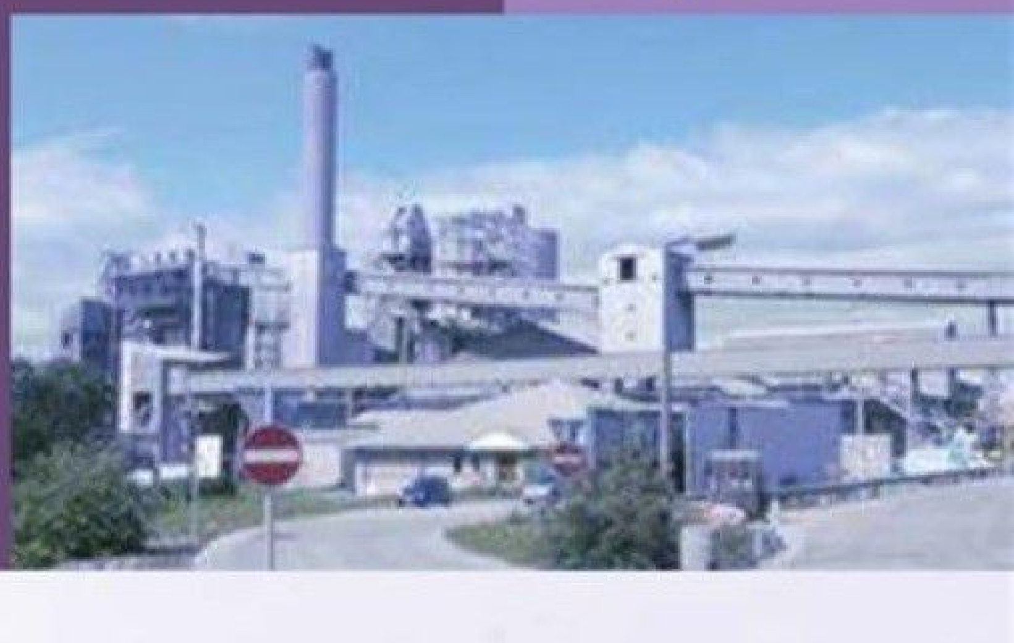
▸ *Planet of the Ood* began life as a brief given to first-time *Doctor Who* writer Keith Temple by series creative head Russell T Davies, who was keen to make spaghetti-mouthed servitors the Ood, first seen in *The Impossible Planet/ The Satan Pit* (2006), the focus of an entire episode. Eventually shown third in the revived series’ fourth run, it was recorded immediately after the Agatha Christie ‘celeb historical’ *The Unicorn and the Wasp* (2008), as the second half of a two-episode block directed by *Doctor Who* favourite Graeme Harper (no stranger to quarries and factories).

▸ Shooting began with the sales reception room scenes, mounted at the series’ regular Upper Boat Studios home on Tuesday 21 and Wednesday 22 August 2007. The ice plain scenes were recorded on location at Trefil Quarry near Tredegar the following day, with the punningly named Snow Business company spraying paper snow over the sunny setting. Next, two days’ worth of container warehouse scenes were recorded inside the ‘Twin Peaks’ hangar at RAF St Athan. (Harper had previously recorded the Torchwood warehouse scenes for 2006’s *Army of Ghosts/Doomsday* in Hangar 1.)

▸ Snow Business was again required at the Aberthaw Cement Works in Barry, where various factory exteriors were recorded between Tuesday 28 and Friday 31 August. On Tuesday 4 September, after two working days spent on container interiors and executive office scenes at Upper Boat, production shifted to the Hynix Semiconductors plant in Newport for factory front scenes, then to the Johnsey Estates building at the Mamhilad Park Industrial Estate in Pontypool – previously inhabited by Ood in *The Impossible Planet/ The Satan Pit*, and also featured in the Christmas Special *Voyage of the Damned* (2007) – for Warehouse 15 interiors, concluding on the Wednesday. Finally, Upper Boat hosted the sole TARDIS scene, plus various pick-ups, over two months later, on Friday 16 November.

▸ *Planet of the Ood* ranked 125th (out of 241) in **DWM**’s First 50 Years poll of 2014.

Top: The Doctor (David Tennant) and Donna Noble (Catherine Tate) find a dying Ood.
Left inset: Ood on location amid fake snow.
Below: Aberthaw Cement Works in Barry.



→ **05m 40s** Following a telepathic song that he (and not Donna) can hear, the Doctor stumbles across the mortally wounded Ood Delta 50 – with a patch of purple blood on his chest, where the script specified "Purple blood in the snow." The fact that the surface here is clearly lush grass covered with snow would seem to imply that the planet of the Ood isn't always an ice world; if it has grass, shouldn't it have a summer?

"The circle must be broken," Delta 50 declares… before he roars, eyes red, and expires. But his chest moves after Donna says "He's gone" and goes over to him.

08m 14s Outside the factory, PR officer Solana Mercurio (Ayesha Dharker) mistakes the Doctor and Donna – purporting to be from "the Noble Corporation PLC Limited, Intergalactic" – for a married couple. Just as the Roman Caecilius (Peter Capaldi) had presumed them to be "Mr and Mrs Spartacus" in the preceding episode, *The Fires of Pompeii* (2008)!

09m 27s Guard Commander Kess (Roger Griffiths) – a "nasty piece of work", according to stage directions – and his cohorts have cornered a rabid Ood. This development was inspired by a particular zombie horror movie of 2002, writer Keith Temple admitted in an online-only commentary for the episode (still at *www.bbc.co.uk/sounds/play/p02088xx*). "I wanted the Ood in this story, when they did turn red-eye, to go beyond what they had done before… I'd seen *28 Days Later* not that long before I wrote it, when the humans go rabid with this terrible virus. I wanted an element of that – just complete madness and animal kind of possession."

10m 22s Solana demonstrates optional voices for the Ood translator ball to the company reps gathered in the sales reception room – but as she moves on to the Ood with a sultry female voice, the first 'standard setting' Ood fumbles when clipping his translator ball back to his breast pocket…

The "comedy classic" setting gives the third Ood the ability to go "D'oh!" in the style of dimwitted dad Homer, as voiced by Dan Castellaneta in the US cartoon sitcom *The Simpsons* (1989-present).

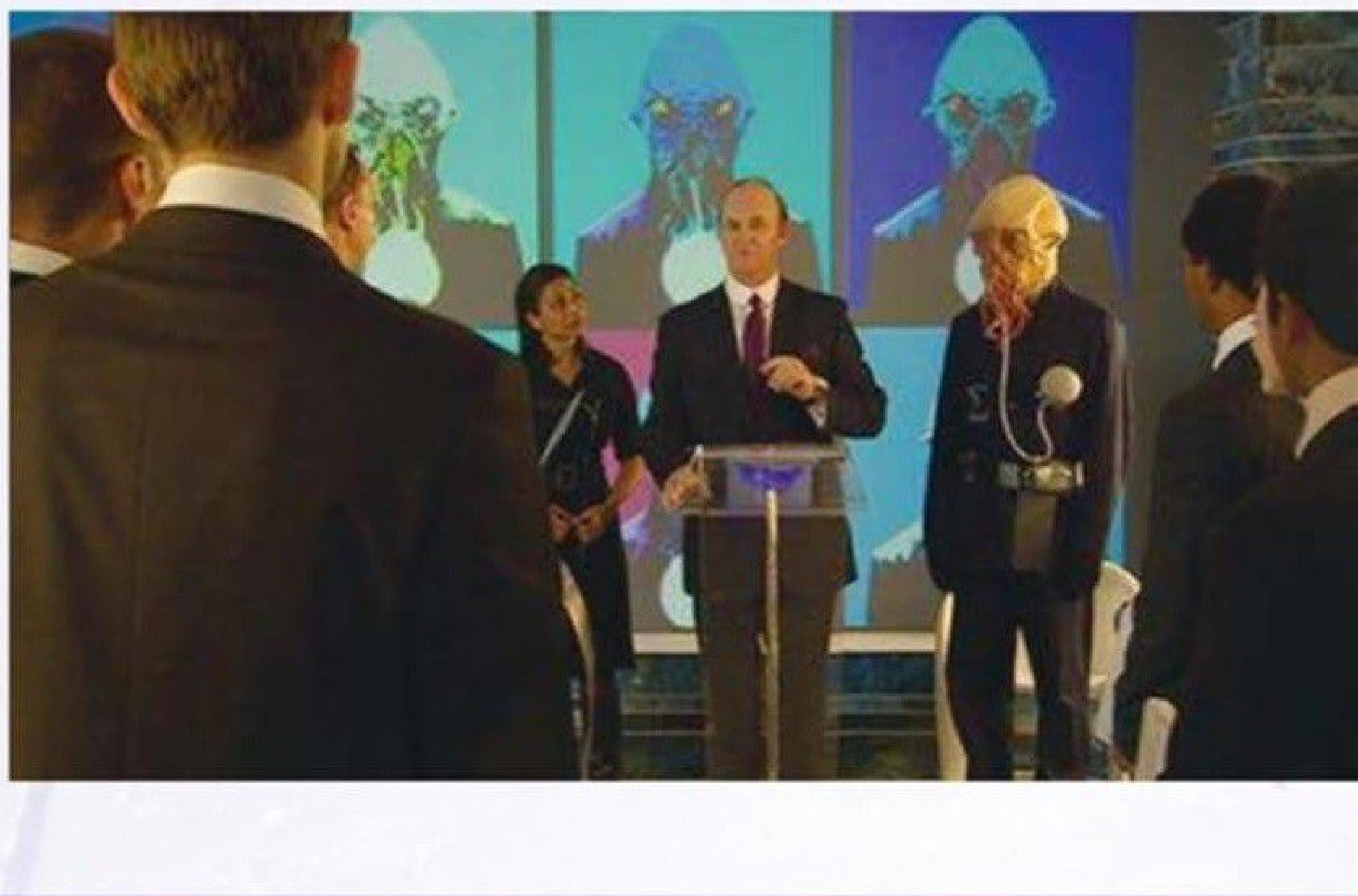
11m 09s The year, the Doctor declares, is 4126, at the time of the "Second Great and Bountiful Human Empire" – when *The Long Game* (2005) took place in 200,000, at the time of the Fourth Great and Bountiful… (etc). In *The Impossible Planet*/*The Satan Pit*, the Sanctuary Base 6 crew were seeking a fuel source "to fuel the Empire" – and *Planet of the Ood*'s conclusion would seem to imply that the previous adventure was set prior to this, despite two spoken references to the date-like formulation "43K two point one".

12m 40s "All Ood to hospitality stations, please," calls Solana – who then went on to introduce her "just flown in" boss "Mr Klineman Halpen" at the top of a very lengthy deleted sequence, another of the three made available on DVD. "I bet that's Ferrari Boy," murmured the Doctor to Donna, as Halpen made his way forward. "Bet he's worth a bit," affirmed Donna… in such a way as to make the Doctor wonder if she was travelling the universe to find a husband. "Have you got a problem with that, skinny?" she asked (having already ruled him out as a potential suitor back in *Partners in Crime*, on the grounds that he was "just a long streak of nothing").

The opening part of Halpen's speech was one of two chunks of dialogue that never made it as far as special features. As scripted, the OO CEO told the assembled reps that he wouldn't keep them, since he knew they wanted to enjoy the spa facilities: "Let's just tell them back on the home-planets that this is work, eh?" (Which drew a "ripple of laughter" from the crowd.)

As recorded, Halpen began his address by describing how "for over two centuries now, Ood Operations has licensed the Ood to the point where 50 per cent of all houses across Galactic Central possess at least one domestic Ood. And it's onwards and upwards, as the Double O looks to expand into new and alien territory –" He was cut short by the Doctor, claiming to have a question… but describing how "our ship landed off course, beyond the ice field, and we found an Ood, in the snow. He'd been shot." Apologising, Halpen ascribed the creature's death to an external agency: "Ood pirates, I'm afraid. They steal the Ood for the black market, and if a prisoner escapes… poor soul."

The idea that someone might be robbin' Ood would seem to have been descended



Top: An Ood delivers an unexpected message to the Doctor and Donna.
Above: Tim McInnerny as the stressed Klineman Halpen.
Right: Halpen welcomes his potential customers to the Ood-Sphere.

from one of showrunner Russell T Davies' thoughts for the previous season, in which the Ood might have first reappeared. "I wanted them back," he told **DWM** in 2008. "I'd even tried to get them back in Series 3, wondering if they'd fit into *42* – that's why that story's set in the same century as *The Impossible Planet* and *Planet of the Ood*. I imagined the [*42* spaceship] *Pentallian*'s hold full of black market Ood or something!"

Next, the Doctor asked if there had been "any problems with the Ood? Nothing that might involve... red eyes, of any sort?" Halpen denied this – then suggested that the Doctor sounded "like a member of FOTO..." Pausing to ponder the acronym, the Doctor came up with "Friends of the Ood" – which he might have already known, had he only paid proper attention to a conversation between his former companion Rose Tyler (Billie Piper) and Sanctuary Base 6 personnel Danny Bartock (Ronny Jhutti) and Scooti Manista (MyAnna Buring), held within his earshot in *The Impossible Planet*. Scooti had told Danny that Rose's concern for their Ood slaves made her "like one of that lot – Friends of the Ood..."

> **"Our ship landed beyond the ice field, and we found an Ood, in the snow. He'd been shot."** THE DOCTOR

In the second entirely lost portion of this scene, the Doctor asked why people didn't just use robots, rather than Ood? "Oh! The robot word!" said Halpen dismissively, going on to explain how robots "require maintenance fees, and tech support, and software upgrades. But an Ood is for life." Inadvertently, the Doctor's enquiry inspired two of the reps to join in. "Gotta say, Mr Halpen, have you seen the price of Nova Robots, these days? Cheaper than a fridge!" said one rep (Tariq Jordan). "And they're giving away the upgrades for nothing!" piped up a second rep (Tony Gibbons, uncredited). "A robot can play 3D holovids, you don't get that with an Ood," the first rep pointed out. "Well! Doctor. You seem to have started a rebellion," said Halpen. "Just happens around me. Call it a knack," replied the Doctor.

The DVD-incorporated sequence ended with Halpen being called away by a bleep from his "wrist-comms". As he made his way to the door, he passed by the Doctor and Donna – telling the former they'd continue their conversation another time. "D'you know, I think we will," replied the Doctor. Then: "Nice coat," said Halpen, looking over Donna (with, as stage directions had it, a "glint in his eye"). "Nice rocket," countered Donna. Outside, walking along with Ood Sigma, Halpen called Solana, ordering her to find out who the Doctor and Donna were – "And what they want..."

12m 48s "Rough Guide to the Ood-Sphere? Works for me," says Donna, responding to the Doctor's suggestion that he and Donna sneak off to investigate "off the beaten track" – invoking a long-running imprint of travel books, originally marketed to backpackers.

The third and last deleted scene preserved on DVD was a short sequence located at the rear of the factory, with the Doctor using his sonic screwdriver to explode a door lock leading down an exterior stairwell. "Lots of places marked Out of Bounds. I like Out of Bounds," he said, consulting the map taken from his reception pack. "We're like spies," commented Donna. "Oh, we *are* spies," he countered, before they scurried off into the complex.

The sight of Kess (literally) cracking a whip to force a stumbling Ood back into line prompts Donna to tell the Doctor that the creatures aren't servants, but slaves.

14m 38s Halpen's arrival on the scene required an amended Donna line – "That looks like the boss" – to be dubbed over in post-production. Before the big cut to the reception scene above, Donna had already met Halpen – and so here she pointed out "Rocket Boy" to the Doctor, who asked her if she still fancied him. "Not so much," she admitted.

14m 53s Investigating a possible source of red-eye, Halpen leads Ryder to the mysterious Warehouse 15, which his father first brought him to when he was six years old. "The family inheritance," he added, in the script.

"God, the stench of it," continues Halpen, before the door opens. Originally, shortly after entering the red-lit warehouse for the first time, Ryder told Halpen he was right about the smell. "Must be the flesh, putrefying from underneath," he speculated. "And yet, it never dies," replied Halpen.

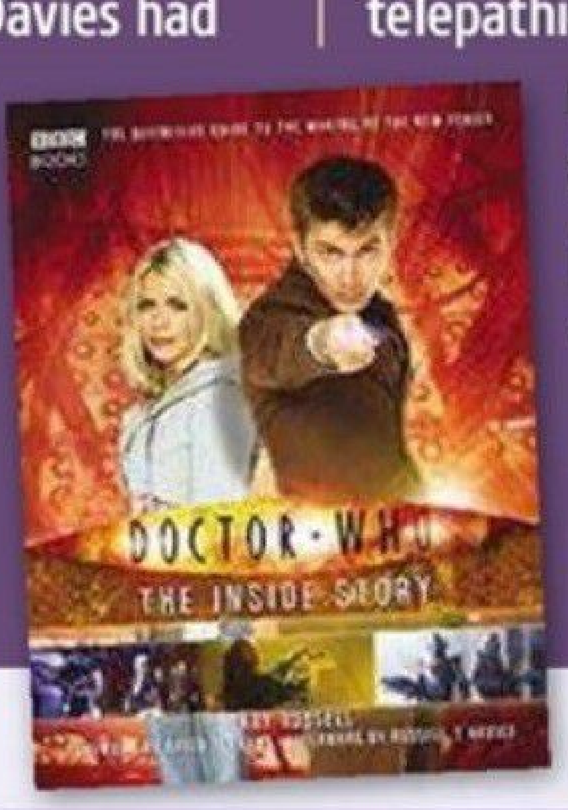
While Ryder checks that "the barrier" is intact, Halpen learns that the Doctor and Donna have gone AWOL... and pours a slug of tonic onto an unseen something below.

16m 54s Meanwhile, the Doctor and Donna continue their explorations. As per stage directions, Donna "whistles ferociously" to draw the Doctor's attention to a particular door – something she learned to do at "West Ham, every Saturday" (apparently). The Ham →

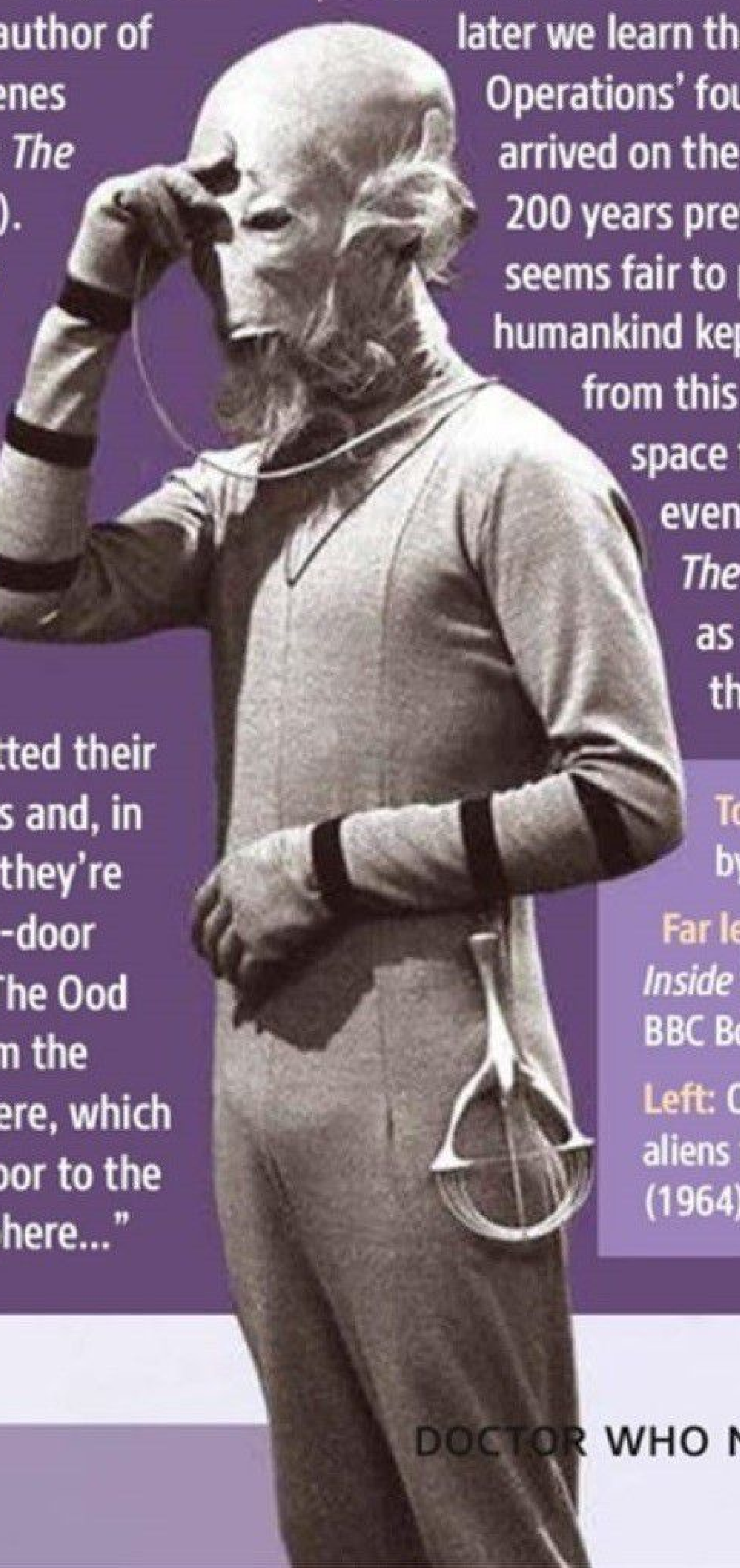
NEIGHBOUR OOD WATCH

Consulting an Ood Operations console at **10m 56s**, the Doctor learns that he's been to this solar system before – nine regenerations before, to be precise, since this world, named the Ood-Sphere, is said to be close to the Sense-Sphere, as visited by his first incarnation (William Hartnell) in *The Sensorites* (1964).

This was an on-screen acknowledgement of the Ood's off-screen genesis: while developing *The Impossible Planet/The Satan Pit* (2006), showrunner Russell T Davies had given Millennium FX monster maker Neill Gorton a steer for the creatures' appearance by showing him a still of a Sensorite. "I've always loved that look, that uniformity and their expressionless faces, so we put a bit of that into the Ood," Davies told Gary Russell, author of the behind-the-scenes guide *Doctor Who: The Inside Story* (2006). "I think that's why the Ood hold those handballs which translate what they're saying – the Sensorites had a little thing that transmitted their telepathic thoughts and, in my head, they're from next-door planets. The Ood come from the Ood-Sphere, which is next door to the Sense-Sphere..."



The Sensorites seemingly revolved around the earliest contacts between 28th-century Earthmen and the telepaths in question. Since (we're told) the year is now 4126, and later we learn that Ood Operations' founders only arrived on the Ood-Sphere 200 years previously, it seems fair to presume that humankind kept well away from this region of space following the events of *The Sensorites*... as well they might.



Top: Donna is captured by Halpen's guards.

Far left: *Doctor Who: The Inside Story* (published by BBC Books in 2006).

Left: One of the eponymous aliens from *The Sensorites* (1964).

→ *doesn't* stand for 'Hammersmith', so what made Chiswick-born Donna support an East End football club, then based in Upton Park, with no shortage of prominent West London sides she might more reasonably have pledged her allegiance to – Brentford, say, or QPR, or Fulham; Chelsea, even? In *The Fires of Pompeii*, Donna recalled how her dad used to say "Veni, vidi, vici" when he came back from football. Perhaps Geoff Noble was originally a West Ham-supporting East Ender who moved to Chiswick after marrying West End girl Sylvia?

17m 19s They enter a container warehouse – "lined with rows and rows of containers" demanded stage directions, all seen in as big a shot as possible, "like that last shot of the Indiana Jones warehouse" (a reference to the famous closing scene of 1981's *Raiders of the Lost Ark*). Up above, there's a three-pronged claw to lift the containers – but as written, it was four-pronged (making it better for lifting containers with, perhaps). In the script, it was "exactly like those Amusement Arcade grabbers, manouevring a claw to pick up a toy..."

21m 07s Having located the intruders, Kess has used the grabbing claw to run the Doctor to ground... but the newly arrived Solana stops him from pulping his prey, because Halpen wants the intruders alive. As written, Kess responded: "You're no fun." But it's not clear why Solana hurried out of the reception and went to the container warehouse, seemingly of her own accord. And even if, knowing Kess, Halpen *did* tell Solana en route to ensure the Doctor and Donna were kept alive – isn't this a terrible mistake? It'd be entirely plausible if some trespassing FOTO fanatic had got himself 'accidentally' squished by a mechanical claw; and since Donna can't see what's going on, and hasn't seen any evidence of illegal activity on Ood Operations' part... surely the smartest course would have been to have let Kess get on with it?

21m 15s Meanwhile, Donna has been locked in a container... with a horde of now red-eyed Ood. On screen, Donna's panicked cry – "Doctor, get me out of here!" – leads Kess to order her release. As scripted, however, Donna facilitated her own escape. Originally, she told the red-eyed Ood to retreat – "You're supposed to take commands!" – but then had a lightbulb moment. Recalling what Delta 50 had said, echoed by the row of Ood in the other container, she shouted: "The circle must be broken!" Stopping dead, the Ood repeated: "The circle must be broken." Relieved, Donna told them to stay where they were, then yelled for the Doctor – but the Ood took a step forward. "No! What must be broken?" asked Donna. "The circle," came the reply. "The circle must be what?" she urged. "Broken," said the Ood. "Say it again," ordered Donna... and as they did so, she again called for the Doctor's attention.

Red-eyed Ood break out of the container, killing several guards. Believing the whole batch contaminated, Halpen orders all 2,000-odd Ood destroyed...

25m 23s Directed to the "Ood Conversion" area by Solana, the Doctor has again heard a psychic tune – "like melodic whale-song", in stage directions. Finding six natural-born, unprocessed Ood in a cell, he shares their "song of captivity" with Donna... by performing a Mr Spock-y, *Star Trek*-y mind-meld of some description, similar to how he'd accessed the memories of Reinette (Sophia Myles) in *The Girl in the Fireplace* (2006) and communicated with the entity-possessing Chloe Webber (Abisola Agbaje) in *Fear Her* (also 2006).

28m 00s The recaptured Doctor and Donna have learned that Ood are born with an emotion-processing 'hindbrain' in their hands – until Ood Operations (literally) operates on them, substituting the translator ball. Now Halpen accuses them of being FOTO activists... but the Doctor shouldn't know what FOTO stands for, since (as we've seen) the dialogue in which the term was introduced was cut. Killing contaminated livestock is, according to Halpen: "The classic foot-and-mouth solution, from the olden days..." Specifically: the spring and summer of 2001, when some six million cows and sheep were slaughtered in the UK during an outbreak of highly infectious foot-and-mouth disease. Bizarrely, a much smaller outbreak occurred in Surrey in August and September 2007 – exactly at the time of the episode's production.

29m 13s While the Ood link hands, Solana struggles to get the reps to vacate the reception area. "Why move now?" she's asked. "It's a free bar!" But whatever's being served in the small shot-type glass held by the ill-fated rep in question (named Mr Scoles in cut dialogue) shouldn't be alcoholic – since earlier, Solana had reminded Halpen that, according to his own rules, no alcohol was allowed on base. Perhaps, like an *Apprentice* candidate desperate to drum up orders, Solana has broken those rules...

The Ood at the reception go red-eyed, slaughtering the reps. Solana is killed, and soon more Ood lock Kess in with the gas canisters meant for their kin...

32m 31s Halpen's left the Doctor and Donna handcuffed in the office. "You must've met Houdini!" snarks Donna, hoping to escape. The Doctor has indeed met 'Handcuff King' Harry (1874-1926) – according to *Planet*

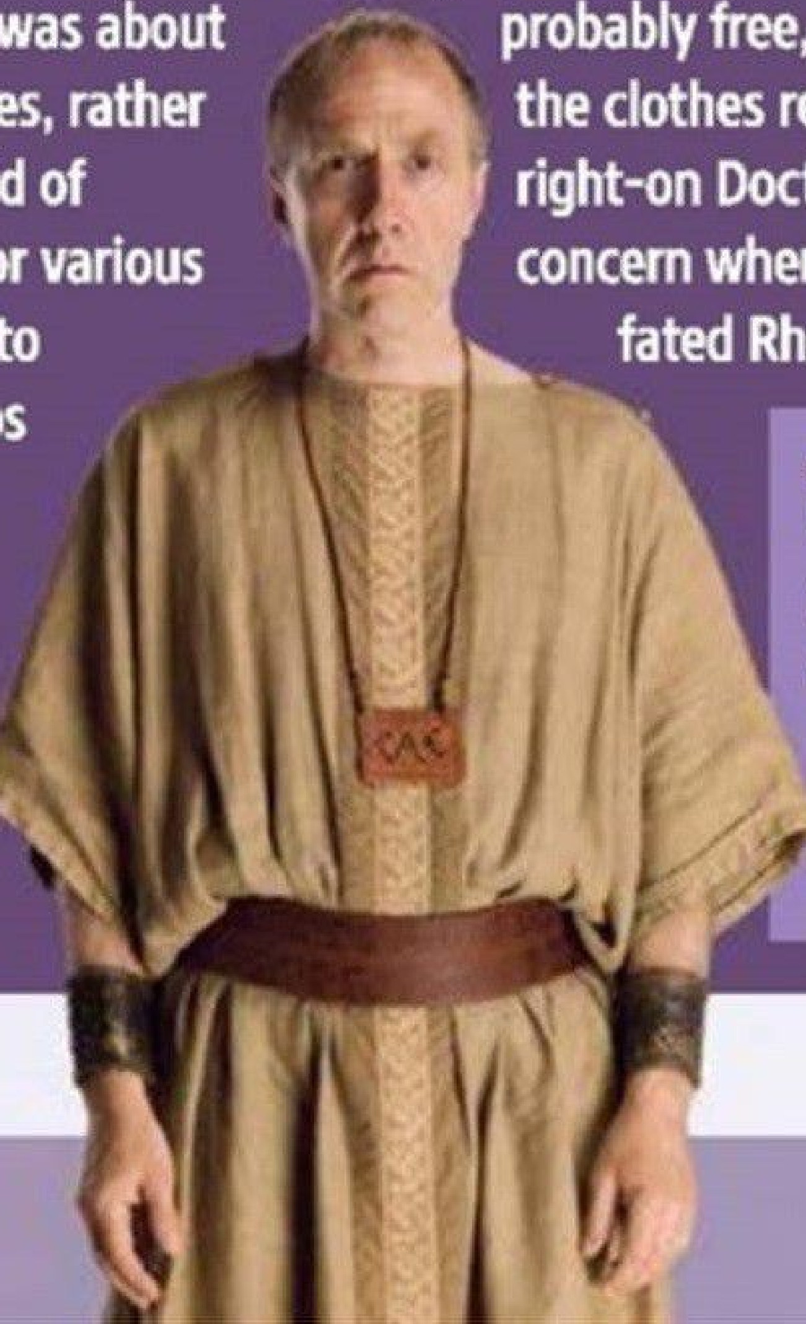
FARM FRESH OOD

We're in the Ood Ops warehouse with the Doctor and Donna when (at **17m 48s**) we discover row upon row of Ood, standing in silence inside one of said containers. "A great big empire built on slavery," concludes Donna.

Originally, she came to that conclusion after the Doctor had described this as "the ultimate battery farm" – leading her to boggle, "And this is the future...?"

In fact, the "battery farm" line appears to have been a hangover from writer Keith Temple's earlier drafts. In the online-only commentary, he described how "in my head, when I was writing it, there was a slavery aspect, and then there was a kind of battery-farming industry, chickens, turkeys – especially turkeys..." Basically, he continued, "it was about cages – open cages, rather than enclosed kind of containers, and for various reasons that had to change..." Perhaps because the 'multiplication shot' required to convey the impression of row upon row of Ood (as here) would have been made vastly more complex had the Ood been in open cages?

But it's a bit odd that Donna is suddenly so vexed about slavery, when she's only just come from Pompeii in 79 AD – part of Rome, the original "great big empire built on slavery". Indeed: in *The Fires of Pompeii* (2008) she met *actual*, not figurative, slaves in the villa of Caecilius (Peter Capaldi) – unlike the undoubtedly exploited, but probably free, workers who made the clothes referred to by the right-on Doctor. Where was her concern when it came to the ill-fated Rhombus, for example?



Above: The Ood reveal their hindbrains.

Far left: A crate of captive Ood.

Left: Rhombus in *The Fires of Pompeii* (2008).

of the Spiders (1974) and *Revenge of the Cybermen* (1975), among others – but he neglects to confirm the fact here, perhaps to avoid added verbal abuse!

Then: three Ood enter – but having made telepathic contact with the others, they're soon satisfied that the Doctor and Donna are indeed friends. Note, though, how Donna repeatedly tells them "The circle must be broken" – because that was how she escaped the red-eyed Ood in the container, in the cut scene detailed at **21m 15s** above.

Ood Sigma guides the Doctor and Donna to Warehouse 15 – where Halpen and Ryder set explosives to destroy the vast Ood brain, the telepathic centre connecting the Ood in song.

36m 05s Centuries ago, Halpen's forefathers discovered the Brain beneath the Northern Glacier… and brought it here, he added in cut dialogue: "And a tricky little beast it was, too. Mind of its own, you might say. But the psycho-barrier soon shut it up."

37m 02s Halpen throws Ryder over the walkway, to be absorbed into the giant Brain – having learned that he was an undercover FOTO activist who secretly lowered the level of the electrical barrier damping the Brain's telepathic field; this crucial moment went unobserved at around **15m 39s**. It's implied, however, that the earliest incidents of red-eye were caused by the Brain adapting itself to bypass the barrier – so surely the circle would have been broken in time, regardless?

39m 19s Ood Sigma has revealed that Halpen's 'tonic' is actually Ood-graft suspended in a biological compound. And so: Halpen peels away his forehead as he turns into an Ood, in a sequence that ended up, as noted, cut tighter than intended.

For the shot of Ood tendrils emerging from Halpen's mouth, McInnerny was originally shot from underneath – but Russell T Davies thought it looked too much like Halpen was vomiting into the camera, and the moment was reshot in profile, with 'best boy' Pete Chester standing in.

42m 07s The Doctor's deactivated the detonation packs surrounding the Brain and shut down the barrier altogether – breaking the circle. Now all of Oodkind will hear the Brain's song… and return home. Except: it was the activist Ryder who enabled the Ood revolt, and Ood Sigma who caused Halpen's transformation; the Doctor even asked Sigma to allow him the honour of switching off the barrier, because Sigma could quite easily have done it himself.

> **"And know this, DoctorDonna. You will never be forgotten…"** OOD SIGMA

If all of the day's events were destined to occur despite the Doctor and Donna's presence, why should Sigma and his fellows make such a big deal of their farewell to the Doctor and Donna – back on the ice plain, beside the TARDIS? "You will never be forgotten," Sigma tells them. "Our children will sing of the DoctorDonna [sic; as scripted], and our children's children, and the wind and the ice and the snow will carry your names forever…" Shouldn't they be singing of 'the RyderSigma' instead?

Left: The Ood thank the DoctorDonna.

Below: The Ood share their song.

Or maybe not – because the Ood, surely, have seen the fates that lie in wait for both of them. One might be forgiven for (temporarily) concluding that when Sigma told the Doctor, "I think your song must end, soon," he was referring to the demise of Professor River Song (Alex Kingston) at the end of *Silence in the Library*/*Forest of the Dead* (2008). Eventually, though, we'll learn that the Ood had foreseen his coming regeneration, with Sigma reappearing at the end of *The Waters of Mars* (2009) to summon him back to the Ood-Sphere in *The End of Time* (2009-10).

What Sigma says next is interesting: "And know this, DoctorDonna. You will never be forgotten…" The Ood, surely, have foreseen Donna's specific fate, too – as the Doctor realises in the season finale, *Journey's End* (2008), when Donna becomes a half-Time Lord biological metacrisis called the DoctorDonna: "Just like the Ood said, remember? They saw it coming…" To prevent Donna's brain from burning up, the Doctor will be forced to wipe her memory of him, and their travels together – telling her grandfather Wilf (Bernard Cribbins) that there are people "singing songs of Donna Noble, a thousand million light years away. They will never forget her, while she can never remember…"

Perhaps, then, the Ood aren't thanking the pair of them, so much as consoling the Doctor in advance. Giving him the strength to do the terrible thing he must, when the time comes. **DWM**

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Review by **TIM WORTHINGTON**
Illustration by **JAMIE LENMAN**

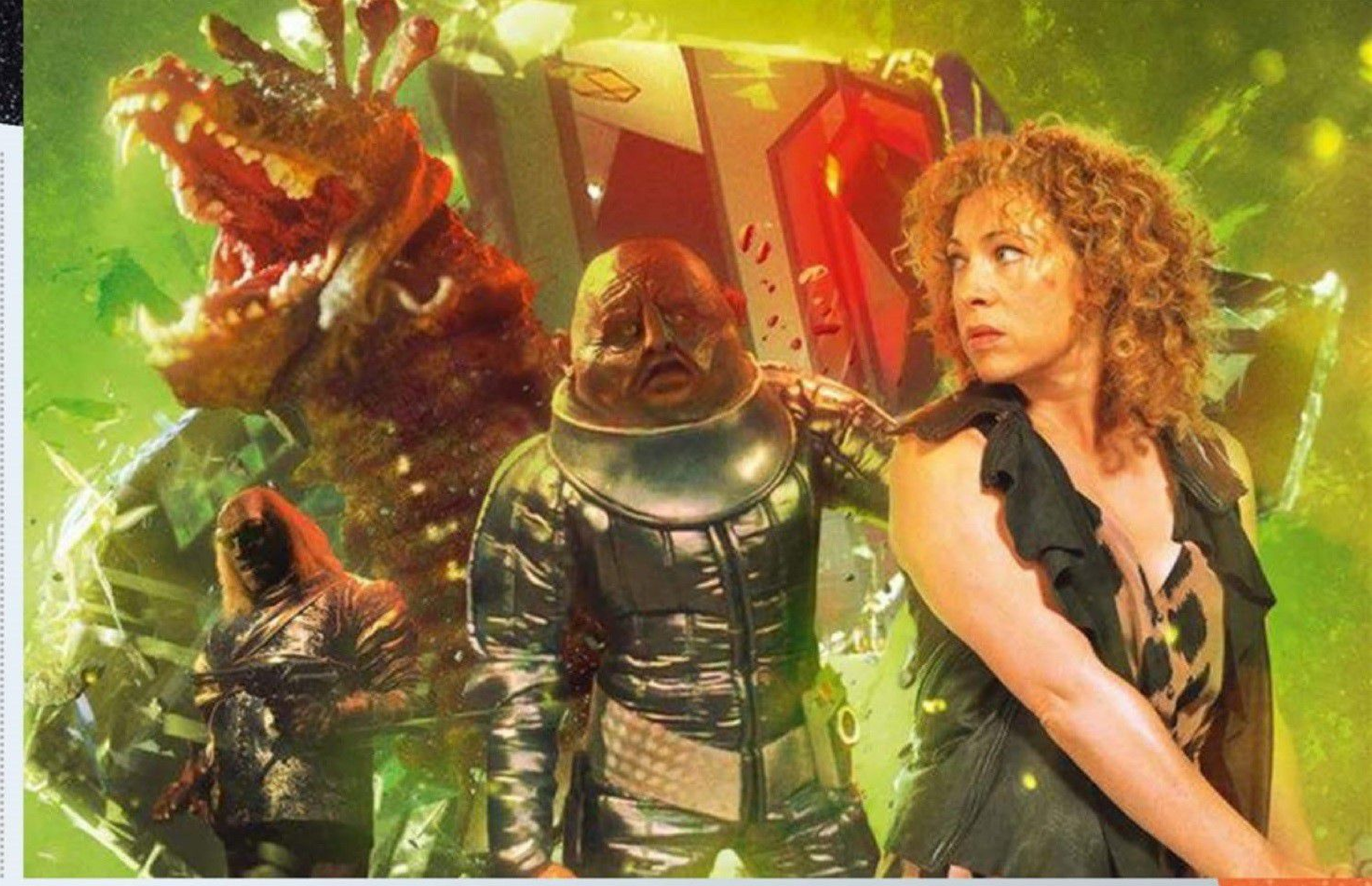
River Song was never really a character that could be contained by the small screen; not just on account of Alex Kingston's boisterous performance, but also because her story encompassed every single *Doctor Who* story and more. River knew details and events that even the Doctor didn't, let alone the audience, and that's exactly what this sixth set of audio adventures is all about.

The working title of this series was 'Fringes', and that's where we find River – on the periphery of a handful of television adventures. There's no better place to start than the very beginning, and Matt Fitton's *An Unearthly Woman* finds 'Dr Song' at Coal Hill School immediately before the events of *An Unearthly Child* (1963), helping Ian Chesterton and Barbara Wright investigate an altogether different pupil who is giving them cause for concern.

ALEX KINGSTON • JAMIE GLOVER
CLAUDIA GRANT • WATSON
FROM THE WORLDS OF
BBC DOCTOR WHO
The Diary of
RIVER SONG
SERIES SIX

It's a fun story that casts a more cynical eye over the eerie atmosphere of the very first *Doctor Who* episode, setting the tone for the rest of the series with quick-fire gags, deliberately anachronistic references ("Say hi to Mad Lizzie, won't you!"), and interactions with aspects of on-screen events that have always left viewers wondering. We get to find out, for example, why that policeman was patrolling 76 Totter's Lane in such a peculiar fashion, whether Susan really invented the name 'TARDIS', and, possibly, the identity of the boy Ian and Barbara speculated she might have been sneaking off to meet. There are also plenty of nice throwaway references to other programmes as diverse as the

BBC2 sketch show *Fist of Fun* (1995-96) and Steven Moffat's *Press Gang* (1988-93), as well as a nod to a certain pop group that would doubtless have approved of River's antics. Eagle-eared listeners might also just make out a very familiar commotion going on in the corridor.



> **This is a collection of tremendously fun adventures, with some trademark unexpected cameos.**

The Web of Time by John Dorney takes place while *The Web of Fear* (1968) is happening elsewhere in the Yeti-overrun London Underground and gives a little more depth to the ill-fated Captain Knight. There to 'liberate' a priceless piece of missing artwork, River finds that some looters (given tremendous voice by Kathryn Drysdale and Mandi Symonds) and the Great Intelligence itself have similar ideas, and she calls on her new military friend for assistance. Ralph Watson turns in a strong performance in the same role he originally played back in 1968, and it's nice to learn new things about one of *Doctor Who*'s more tragic and overlooked supporting characters. It's the most downbeat story in the set, but still with room for some neat gags about UNIT's 'dating protocols' and the Doctor's own 500-year diary.

The 1973 story *Carnival of Monsters* originally was originally called *Peepshow*, and that's the title that's been adopted for River's own adventures in Vorg and Shirna's miniscope. While the Doctor and Jo are battling to escape from the touring attraction of miniaturised exhibits from across time and space, shifty showman Vorg shows off an unseen area of the miniscope featuring a number of aliens from other stories. Although she's ostensibly there to salvage parts when the miniscope breaks up, River realises that this motley shower won't be rescued when it does and resolves to do the honours herself. Unfortunately, while a stranded human, Dibbsworth (Clive Wood), is of some use in her rescue plan, she also has to rely on an especially arrogant Sontaran and a pair of spectacularly dense Ogrons, who don't even have the imagination to come up with proper names for themselves. It's the hilarious bickering between regular Sontaran actor Dan Starkey as Commander Sturmm and the story's writer, Guy Adams, as both Ogrons that really drives this tremendous effort, and it would be fun to see them continue the argument across further stories.

There's another working title gag in *The Talents of Greel* by Paul Morris, which is set shortly before the events of *The Talons of Weng-Chiang* (1977) – known until a late stage of production as 'The Talons of Greel'. River finds herself battling an earlier attempt by the time-travelling war criminal Magnus Greel to get his life force-draining enterprise off the ground, and also explores how the hapless stage magician Li H'sen Chang fell under his malign influence. River finds herself teaming up with music hall impresario Gordon Henry Jago, marking a welcome return for Christopher Benjamin after Big Finish's much-loved series of *Jago & Litefoot* adventures concluded. Both clearly relishing the opportunity to bounce their larger-than-life characters against each other, Benjamin and Kingston are a brilliant match and their dialogue will have listeners in stitches, particularly when River is called on to sing, regardless of whether anyone actually wants her to, and ropes in a somewhat less stage-struck Jago to improvise a bawdy duet with her. It's also good to see Chang, a character that has come in for a good deal of criticism in recent years, given a sensitive and human backstory, even questioning some of the seemingly conscience-free actions that Greel later has him commit.

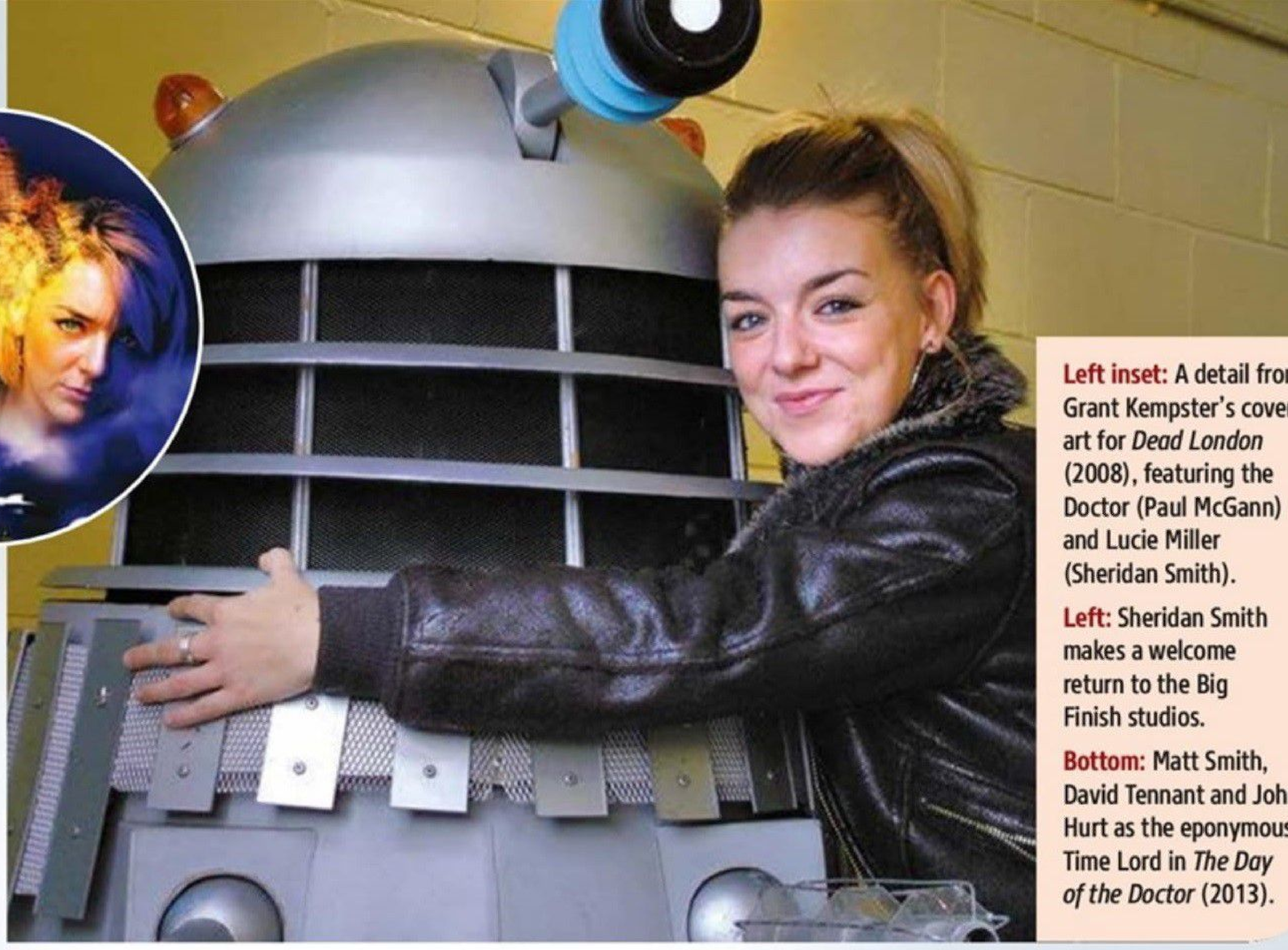
If you're going to set about addressing some of the question marks over on-screen *Doctor Who* stories, then this is the ideal way to do it; joining dots from, well, the fringes of stories rather than trampling all over acknowledged continuity with over-ambitious concepts. Beyond all that, however, this is a collection of tremendously fun adventures, with some trademark unexpected cameos – and Alex Kingston is yet another performer who seems to be having even more fun on audio than on television.

A very different, if no less important, presence for the Doctor, Lucie Miller first appeared in the Big Finish story *Blood of the Daleks* in 2006, and would remain part of the series until *To the Death* in 2011. Mentioned in the 2013 episode *The Night of the Doctor*, Lucie hasn't actually made any further appearances in any medium until now. Despite her considerable stage and screen success, Lucie actress Sheridan Smith has always remained fond of this early role in her career, and the character's return was partly at her own instigation.

Spanning four new stories, *The Further Adventures of Lucie Miller* is set between her first and second batch of adventures →

Above: River Song (Alex Kingston) encounters Drashigs, Ogrons and Sontrans in *Peepshow*, the second story in *The Diary of River Song: Series Six*. Art by Tom Webster.

Left: Captain Knight (Ralph Watson) is cornered by robotic Yeti in *The Web of Fear* (1968).



Left inset: A detail from Grant Kempster's cover art for *Dead London* (2008), featuring the Doctor (Paul McGann) and Lucie Miller (Sheridan Smith).

Left: Sheridan Smith makes a welcome return to the Big Finish studios.

Bottom: Matt Smith, David Tennant and John Hurt as the eponymous Time Lord in *The Day of the Doctor* (2013).

→ with the Eighth Doctor – or between *Human Resources* (2007) and *Dead London* (2008), if you're already familiar with the woman her creators proudly call 'Blackpool's mouthiest'. If you aren't familiar with Lucie, you might start the opening adventure – *The Dalek Trap* by Nicholas Briggs – wishing that you were. It's an atmospheric and artfully disjointed tale involving some stricken Daleks calling on a largely absent Doctor for help. The script cleverly brings in two similarly stranded characters for Lucie to interact with, who start off clueless about what's going on and are even less sure by the end of the story. The action is jumbled up to the extent that Lucie can't even remember their names while talking to them, or even which one she should be calling by which wrong name. Before long, you'll be as fond of the foul-mouthed companion as any long-term Big Finish listener.

Sheridan Smith and Eighth Doctor actor Paul McGann always enjoyed a tremendous rapport, and they revisit this to great effect in *The Revolution Game* by Alice Cavender. This one calls on Lucie's rollerskating skills as our heroes find themselves caught up in an interplanetary Retro Roller Derby, pitting human colonists against a bunch of aliens with a grudge and a baffling line in 20th-century pop-culture references. Cavender was a keen fan of Lucie's earlier adventures and it shows, as this noisy, high-speed and enormously enjoyable story plays to all the character's strengths and provides plenty of opportunities for revisiting the much-loved double act.

This is exploited to full advantage a second time in *The House on the Edge of Chaos* by Eddie Robson. Set in a stately home in the middle of a vast expanse of 'static' (imagine *Downton Abbey* inserted into the final scene of *Sapphire & Steel*), this disturbing fact is completely ignored by the inhabitants of the house. Instead, they go about their entirely separate existences as gentry and servants until some of them decide to mix, and the static decides it would like to expand.

> **Sheridan Smith and Eighth Doctor actor Paul McGann always enjoyed a tremendous rapport.**

Fans will already have worked out that the final story, *Island of the Fendahl* by Alan Barnes, follows on from the television adventure *Image of the Fendahl* (1977). Unfortunately for the Doctor and Lucie, so have several of the story's characters, who know only too well what went on in Fetchborough and have lured them to a remote location for some sinister purpose that may be beyond their control or understanding. Featuring nods to many similar folk-horror stories, including a tremendous hidden gag about *The Wicker Man* (1973), it's a clever tale that keeps you guessing who the villains are and aren't right up to the end, and gives Lucie ample excuse to try out some of her finest expletives.

We didn't get to see enough of the Eighth Doctor on screen, and 'saw' even less of Lucie Miller. Audio was always the ideal format for their distinctive relationship, however, and it's great to hear them back together and back on top form. As a bonus, there's a behind-the-scenes feature on the making of the series, where Sheridan Smith makes it perfectly clear just how much she loves working for Big Finish and the response from *Doctor Who* fans. This immensely likeable collection of stories is a welcome reminder of why fans took her to their collective heart. **DWM**

Talking Book

Doctor Who at the BBC Volume 9: Happy Anniversary!
RRP £13.25

Available from BBC Audio

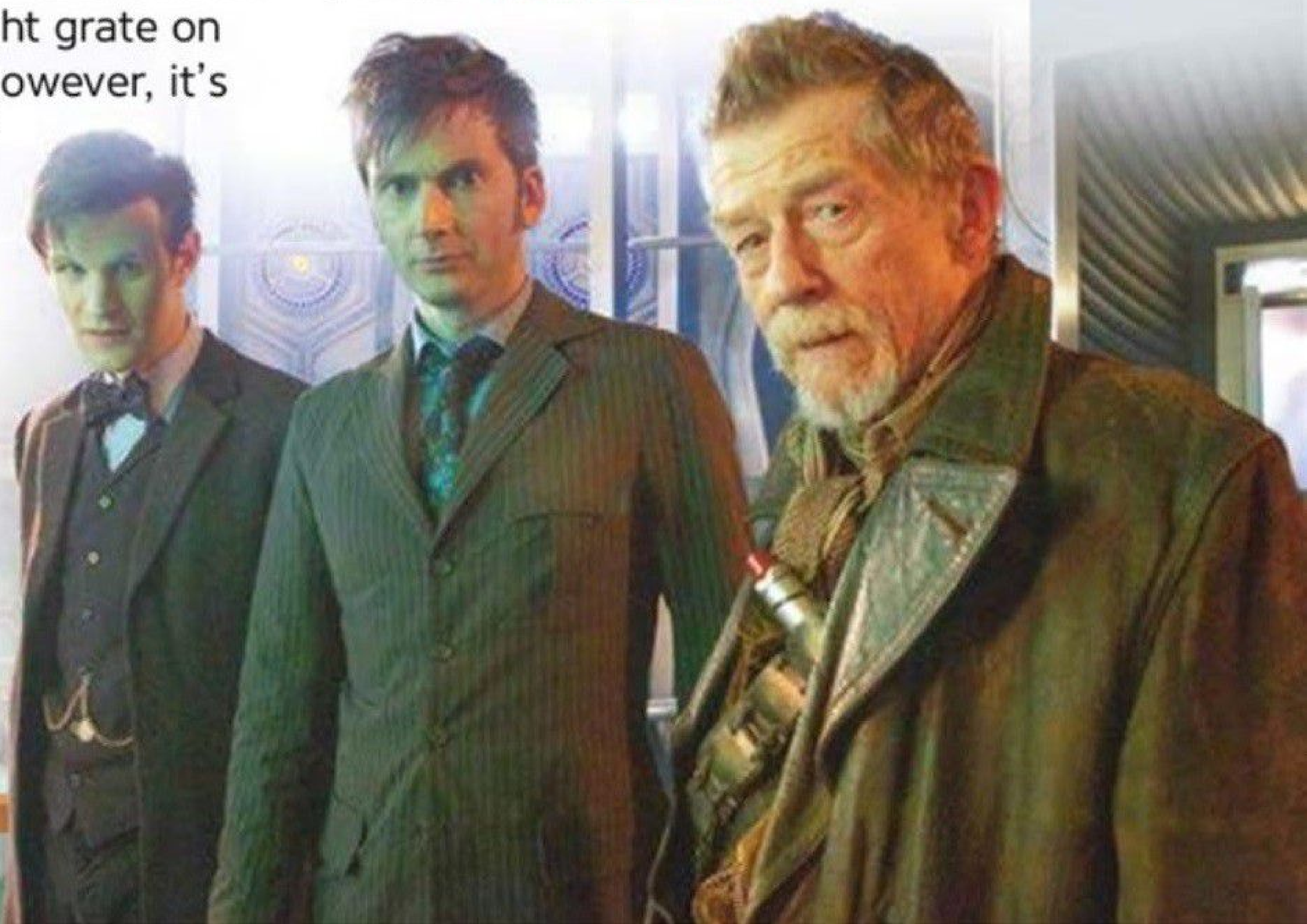
BBC
DOCTOR WHO
AT THE BBC
HAPPY ANNIVERSARY!
ARCHIVE RADIO CELEBRATIONS PRESENTED BY RUSSELL TOVEY AND GRAHAM NORTON

BBC Audio cordially invites you to celebrate the Doctor's 50th birthday in this latest edition of the occasional series, *Doctor Who at the BBC*. *Happy Anniversary!* presents two offerings from the vaults of BBC Radio 2 that recall the unprecedented activity surrounding *Doctor Who*'s 50th anniversary in 2013. And what a joy they are.

Produced by Malcolm Prince – long-time producer of Graham Norton and Paul O'Grady's radio shows – both programmes remind us of the skill of wireless broadcasting, but in different ways. *Who is the Doctor?* provides an intricately curated examination of the *Doctor Who* phenomenon, part potted history, part cultural dissection. Narrated by Russell Tovey, it's a chance to wallow in the brilliance of the people who brought this mad show to the screen over a 50-year period. Actors, writers, producers, executives all contribute in well-constructed interviews that do a deft job of telling the whole story in comprehensive fashion – quite a feat in just 80 minutes.

Disc two is a different story. It presents the entirety of Graham Norton's residency at the *Doctor Who* Celebration event at London's Excel on the morning of the anniversary itself as part of his popular Radio 2 show. It's a little disjointed without the regular musical interludes that would have punctuated the live show, and Norton's occasional arm's-length attitude towards *Doctor Who* might grate on the dedicated. However, it's a skilful piece of broadcasting, with Norton corralling a constantly changing roster of Doctors, companions and production staff in short order, keeping it going with great energy. It's worth remembering that this was a mainstream Saturday morning radio broadcast, so it had to appeal to the regular audience as well as the faithful – and it hits the mark.

Two very different shows, both executed with skill and plenty of affection for the series they celebrated, lovingly presented here as an archive release. See you again for the 60th? **MARK WRIGHT**



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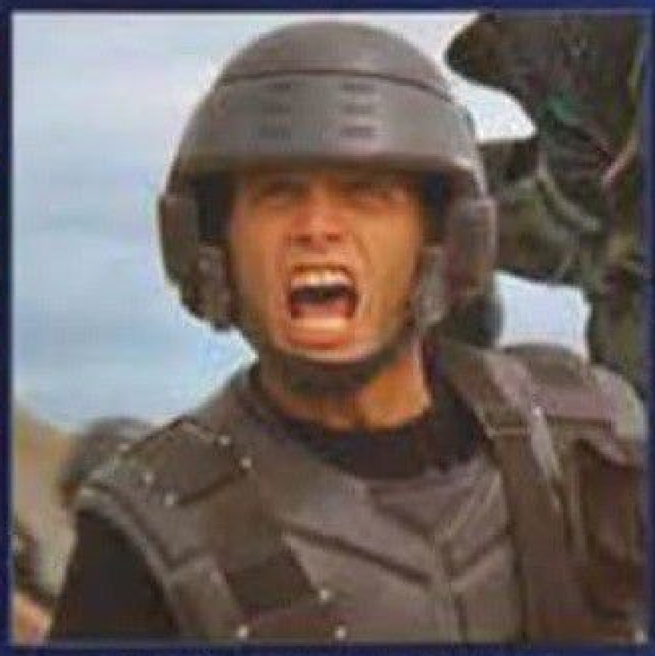
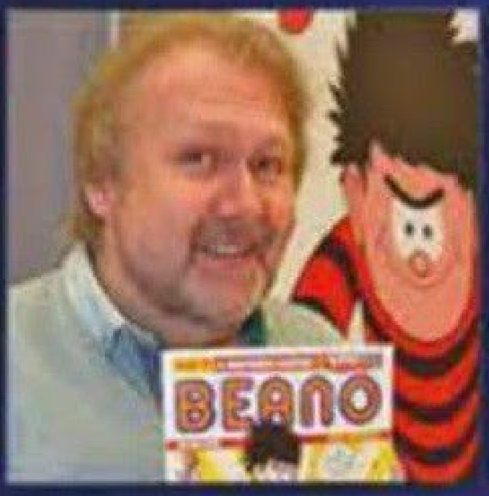
MICHAEL JAYSTON
THE VALEYARD


CASPER VAN DIEN
STARSHIP TROOPERS

DICKEY BEER
STAR WARS STUNTMAN

MIKE COLLINS
DOCTOR WHO ARTIST

NIKA NARTOVA
BEANO COLOURIST



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FILM & COMIC CON EXETER

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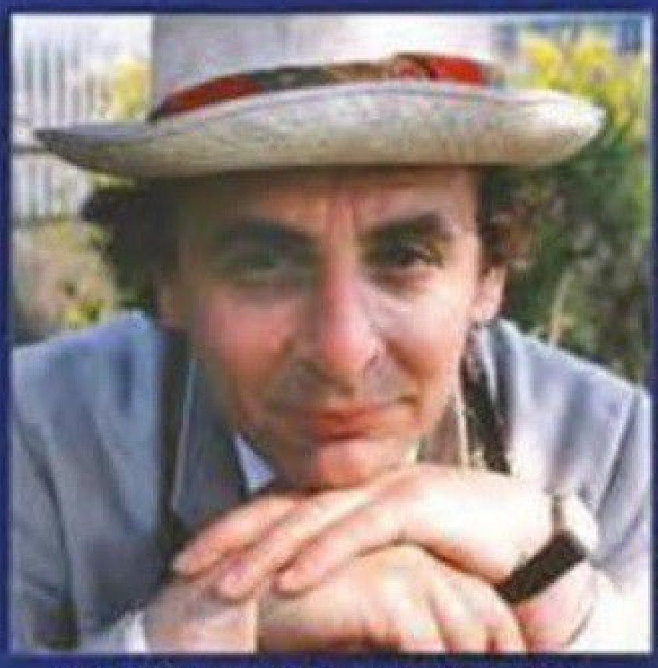
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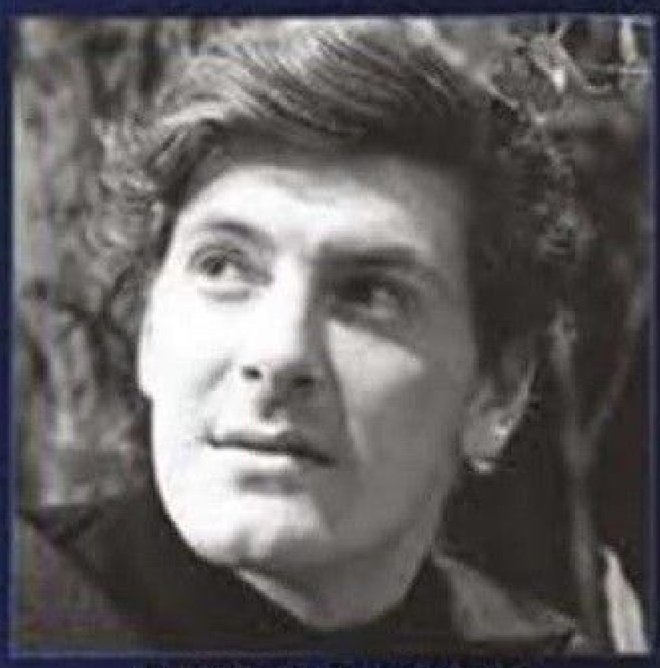
THE 7TH DOCTOR

KATY MANNING
JO GRANT


PETER PURVES
STEVEN TAYLOR

ALICE KRIGE
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The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

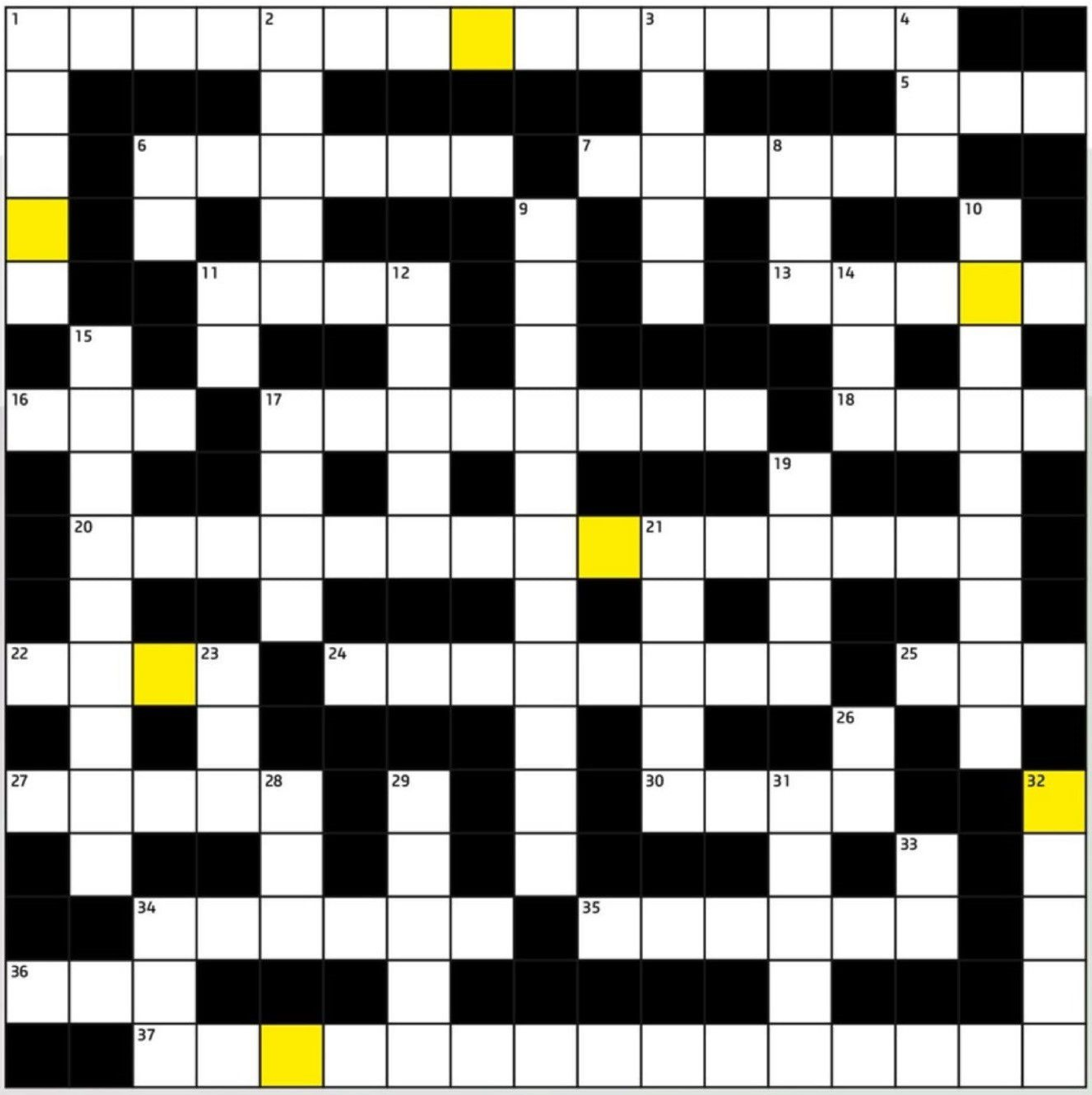
THE COLLECTION – SEASON 10 BLU-RAY

BBC Studios' acclaimed *Doctor Who: The Collection* range of Blu-ray box sets continues with 1972-73's Season 10, starring Jon Pertwee as the Doctor and Katy Manning as Jo Grant. With all 26 episodes newly remastered for HD, this Blu-ray box set also contains new and exclusive special features. It's available now RRP £56.16, but DWM has **FIVE** copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of a creature encountered by the Third Doctor.

DOCTOR WHO
THE COLLECTION
SEASON 10

Know your Major Daly from your Professor Dale? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

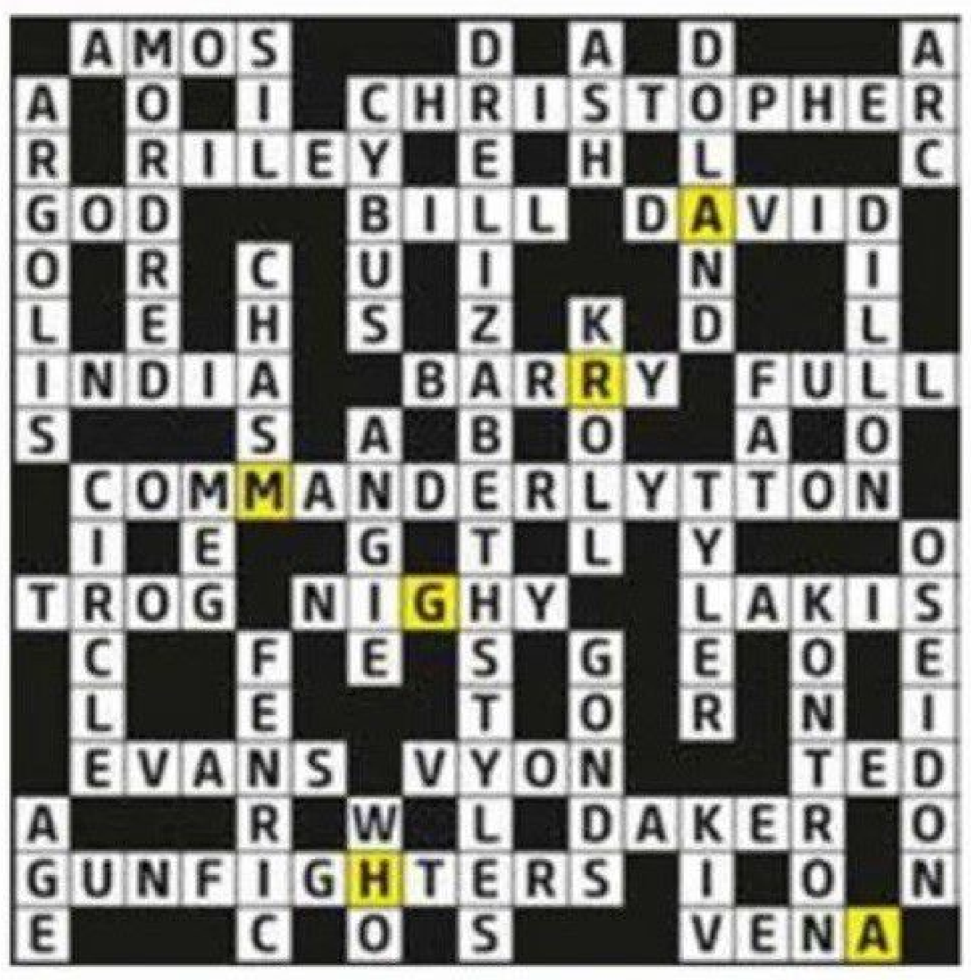
1 A border established between the territory of humanity and 37 Across's people (8,2,5)
5 Mergin ___ – TARDIS component (3)
6 The first name of the UK Prime Minister during the events of *The Green Death* (6)
7 *The National* _____: newspaper that claimed 'Christie Mystery Deepens' (6)
11 Venerable monk the Doctor ate fish with (4)
13 21 Down's area of expertise (5)
16 Planet the *Titanic* came from (3)
17 Working title for *Carnival of Monsters* (8)
18 The Brigadier's daughter (4)
20 How the First Doctor described his successors (1,5,3,1,5)
22 Rose said Cassandra was "lipstick and ___" (4)
24 Mining corporation that Sil worked for (8)
25 Torchwood's HQ: the ___ (3)
27 Saboteur sent to the Lunar Penal Colony (5)
30 Sec, Jast, Caan and Thay – the ___ of Skaro (4)
34 Arturo Villar's native country (6)
35 Gases in this range of the spectrum turn celery purple (6)
36 Miss Kelly, T-mat operative (3)
37 Alien who met the Earth President to discuss attacks on cargo ships (9,6)

DOWN

1 The Gangers were made of this (5)
2 A Monoid (5)
3 The Cabinet Room in Downing Street was lined with three inches of ____ (5)
4 *The* __ *of Time* – the Tenth Doctor's last story (3)
6 A companion of the Third Doctor (2)
8 Auntie got this body part from the Corsair (3)
9 ___ ______ *Experiment* (3,8)
10 How the Doctor described the giant maggot's armour plating (9)
11 *100,000* __ – time period the First Doctor travelled to? (1,1)
12 ____ *Within* – working title for the 1996 *Doctor Who* TV movie. (5)
14 Where we met 2 Down – The __ (3)
15 (and 28 Down) Character played by Steve Pemberton (9,3)
17 Amy's surname (4)
19 Colin was the Laird of the ___ McLaren (4)
21 A companion alongside Nyssa and Tegan (5)
23 Simon __ – writer of *Amy's Choice* (3)
26 _ capsule – another name for a TARDIS (1,1)
28 See 15 Down
29 Slave in the mines of Atlantis (5)
31 Planet that featured in unmade script by Anthony Coburn (5)
32 A companion of the Eighth Doctor (5)
33 The _ *Madame de Pompadour* (1,1)
34 *The Day God Went* __ – working title for *The Face of Evil* (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: GRAHAM

THE EIGHTH DOCTOR: TIME WAR – VOLUME THREE CD

BBC
DOCTOR WHO
THE EIGHTH DOCTOR
TIME WAR
VOLUME THREE

The next instalment in Big Finish's *The Eighth Doctor: Time War* series stars Paul McGann as the Doctor, Michael Jayston as the Valeyard, Rakhee Thakrar as Bliss and Nicholas Briggs as the Daleks.

As the Time War rages through space and time, the Doctor keeps to the fringes of the conflict, helping where he can. He's not a warrior – not yet. But this war takes no prisoners, and friends and enemies are drawing the Doctor ever closer to his destiny...

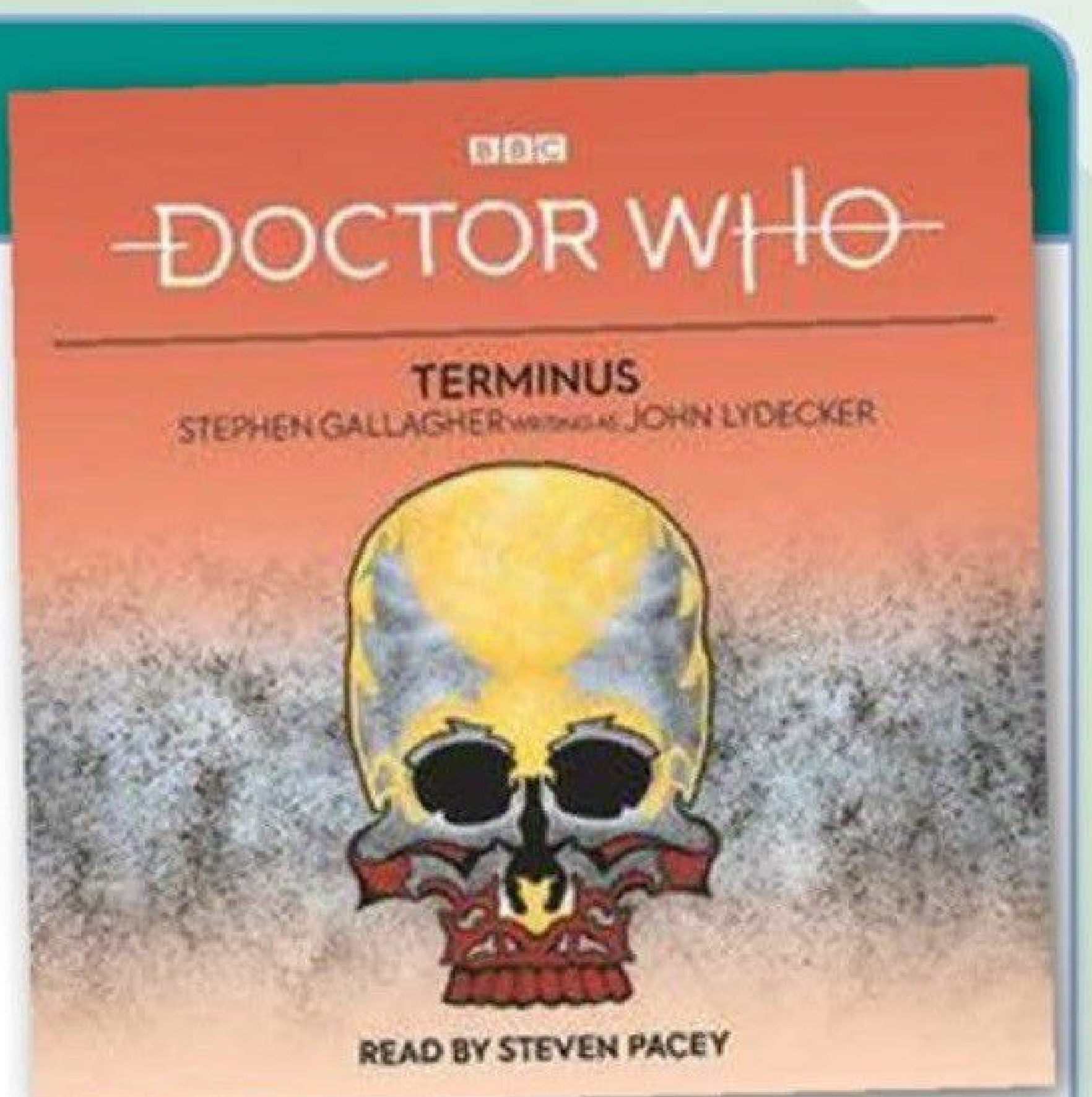
The four audio adventures in this set are: *State of Bliss* by Matt Fitton, *The Famished Lands* by Lisa McMullin, *Fugitive in Time* by Roland Moore and *The War Valeyard* by John Dorney.

The Eighth Doctor: Time War – Volume Three is available now from *bigfinish.com* priced £22.99 on CD and £19.99 to download. We've got **FIVE** copies of the CD box set to give away to lucky readers. For a chance to win one, answer this question correctly:

The Valeyard is said to be "an amalgamation of the darker side" of the Doctor's nature between which of his incarnations?

A First and Second **B** Eighth and Ninth
C Twelfth and final

TERMINUS CD



In the latest release from BBC Audio, Steven Pacey reads Stephen Gallagher's novelisation of his 1983 serial *Terminus*, featuring the Fifth Doctor, Tegan and Turlough.

When the TARDIS is sabotaged and becomes dimensionally unstable, its internal fabric begins to dissolve and Nyssa is drawn into a junction with a strangely deserted spacecraft. The Doctor, Tegan and Turlough follow in hot pursuit – and discover the shocking purpose of Terminus.

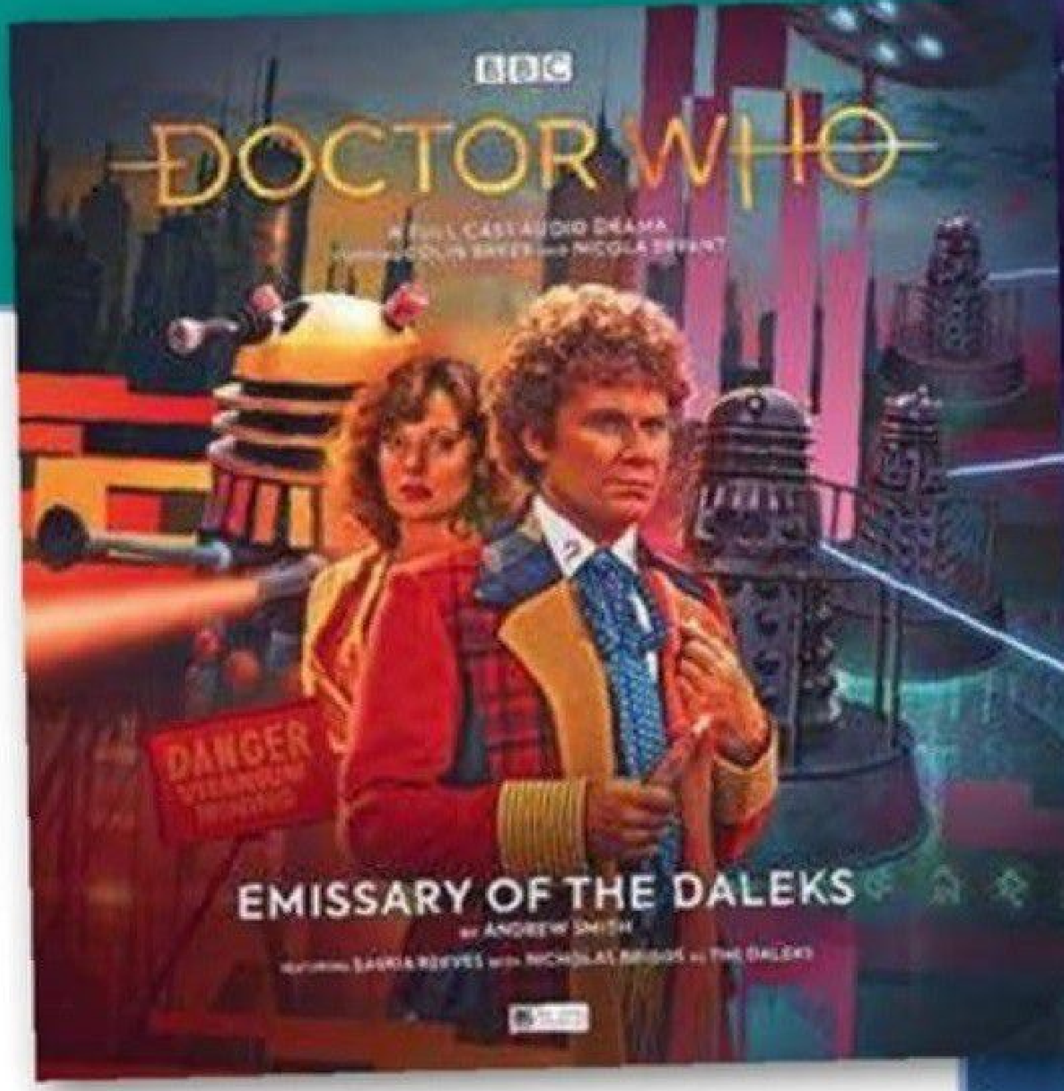
The Doctor forms an uneasy alliance with two space pirates, while Tegan and Turlough become lost in the spaceship's infrastructure. Meanwhile, for Nyssa, the nature of a sudden illness that engulfs her will have life-changing consequences...

Terminus is available now, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

At the beginning of *Terminus*, Turlough sabotages the TARDIS because he is under the influence of which celestial being?

A The White Guardian **B** The Black Guardian
C The Beige Guardian

EMISSARY OF THE DALEKS CD



New from Big Finish is the Sixth Doctor adventure *Emissary of the Daleks*, written by Andrew Smith.

On the planet Omnia, a young man leads the Doctor and Peri through the battle-scarred ruins of a city. Among the rubble he shows them proof that their invaders and new masters, thought to be invincible, can be defeated. The proof is the blasted, burnt-out remains of a Dalek.

But as Dalek-occupied worlds go, this is an unusual one. There are very few Daleks to be seen, and the Daleks have appointed an Omnian to govern the planet as their emissary. Why are the Daleks not present in force? And can the Doctor and Peri risk helping the Omnians when the least show of resistance will be met with devastating reprisals from space?

Emissary of the Daleks is available now from *bigfinish.com* priced £14.99 on CD and £12.99 to download. We've got **FIVE** copies of the CD to give away. To have a go at winning one, answer this question correctly:

The Sixth Doctor and Peri encountered the Daleks in which TV *Doctor Who* story?

A *Resurrection of the Daleks* **B** *Revelation of the Daleks*
C *Remembrance of the Daleks*

MYTH MAKERS: ERIC ROBERTS DVD

ERIC ROBERTS
The Master - Doctor Who Movie
MYTH MAKERS
DVD

The latest subject in Reeltime Pictures' *Myth Makers* series of interviews is Eric Roberts, who played the Master in the 1996 *Doctor Who* TV movie.

Eric was born in Mississippi, grew up in Atlanta, Georgia, and went on to study at RADA and the American Academy of Dramatic Art. Throughout his career he has starred in many successful films and television series, including *King of the Gypsies, Raggedy Man, Runaway Train, Star 80, Best of the Best*, *The Dark Knight*, *Less Than Perfect, Heroes, Suits, Lost Girl, Entourage* and *Brooklyn Nine-Nine.*

In this edition of *Myth Makers* Eric is interviewed by his wife Eliza, who was also in the TV movie, playing Eric's on-screen wife.

Myth Makers: Eric Roberts is available now from *timetraveltv.com* priced £10 on DVD, £6 to download or £3 to stream. We've got **FIVE** copies of the DVD to give away. Fancy winning one? To be in with a chance, answer the following question correctly:

Who does the Master trick into helping him in the 1996 *Doctor Who* TV movie?

A Li H'sen Chang **B** Chang Lee **C** Shang-Tu

TERMS AND CONDITIONS The competitions open on Thursday 22 August 2019 and close at 23.59 on Wednesday 18 September 2019. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Preview by **DAN TOSTEVIN**

BIG FINISH
RRP £24.99 (CD),
£19.99 (download)
RELEASED September

Written by **Jonathan Morris, Lisa McMullin, AK Benedict, Matt Fitton**

STARRING
Rose Tyler **Billie Piper**
Jackie Tyler **Camille Coduri**
Pete Tyler **Shaun Dingwall**
Clive Finch **Mark Benton**
Rob **Joe Jameson**
Mook Jayasundera **Waleed Akhtar**
Roni Bandara **Amerjit Deu**
Caroline **Elli Garnett**
Margot Kinnear **Julia Hills**
Patrice Okereke **Syrus Lowe**
Agent **Gemma Page**
Wallace Richards **Alistair Petrie**
Mr Finch/Machines **Dan Starkey**
Odessa Smith **Elizabeth Uter**
Machines **Robert Whitelock**
Cee-Cee/Jean Regan **Claire Wyatt**

Rose Tyler: The Dimension Cannon

Spend a day in a recording studio with Billie Piper and Camille Coduri, who played Rose and Jackie Tyler in *Doctor Who*, and you start to notice their real-life relationship echoing that of their characters.

"I'll just say goodbye to my daughter," says Camille, excusing herself mid-interview, having realised that Billie is about to leave. "I'm going to be a gran!" she exclaims afterwards, having been promised baby photos by her pregnant co-star. Does Camille really feel a maternal bond towards Billie? "Yes I do, I do – a natural affinity to protect her, and all of that stuff," she replies. "Believe it. Totally."

Mother and daughter are back together for *Rose Tyler: The Dimension Cannon*, a *Doctor Who* spin-off like no other. It follows Rose – former companion to the Ninth and Tenth Doctors – in her life after the TARDIS, but there are no monsters to defeat and there's no saving the world. Instead, the series tells four simple stories of human beings in extremis.

"I didn't really know it *was* a spin-off until I got the scripts," Camille admits. "And then I kind of thought, 'Oh wow, this is... Oh *wow*!' And also, prior to that, I'd bumped into Shaun on a zebra crossing after not seeing him for years."

This is Shaun Dingwall, who completes the main cast as Pete Tyler – the parallel-universe version of Jackie's husband and Rose's dad.

"I was in north London with a friend of mine," Camille continues, "and I said, 'Oh, my mate Shaun used to live around here.' And there he was on a flipping zebra crossing! I was like, 'Shaun!' And he was like, 'Oh my God!' It was brilliant, this meeting. He went, 'Are you doing the audios?' And I went, 'Yeah, yeah I am.' But I didn't know that he was going to be in them because I hadn't had the scripts.

"So it was all unfolding gorgeous amazing surprises, actually – with Shaun, and then the spin-off. I love that word 'spin-off', don't you? It's brilliant, isn't it? Spin-off! It's a wonderful thing."

> "It never goes away. We all got on so well; there's no bad blood that means you can't revisit the warmth and charm of a family." BILLIE PIPER

This isn't the first time a standalone series has been conceived for the Tyler family. After their departure from *Doctor Who* in the 2006 episode *Doomsday*, which trapped them in Pete's parallel world, then-showrunner Russell T Davies devised a way of continuing their story on screen. *Rose Tyler: Earth Defence* received a formal commission, but Russell himself decided not to proceed, later describing it as "a spin-off too far".

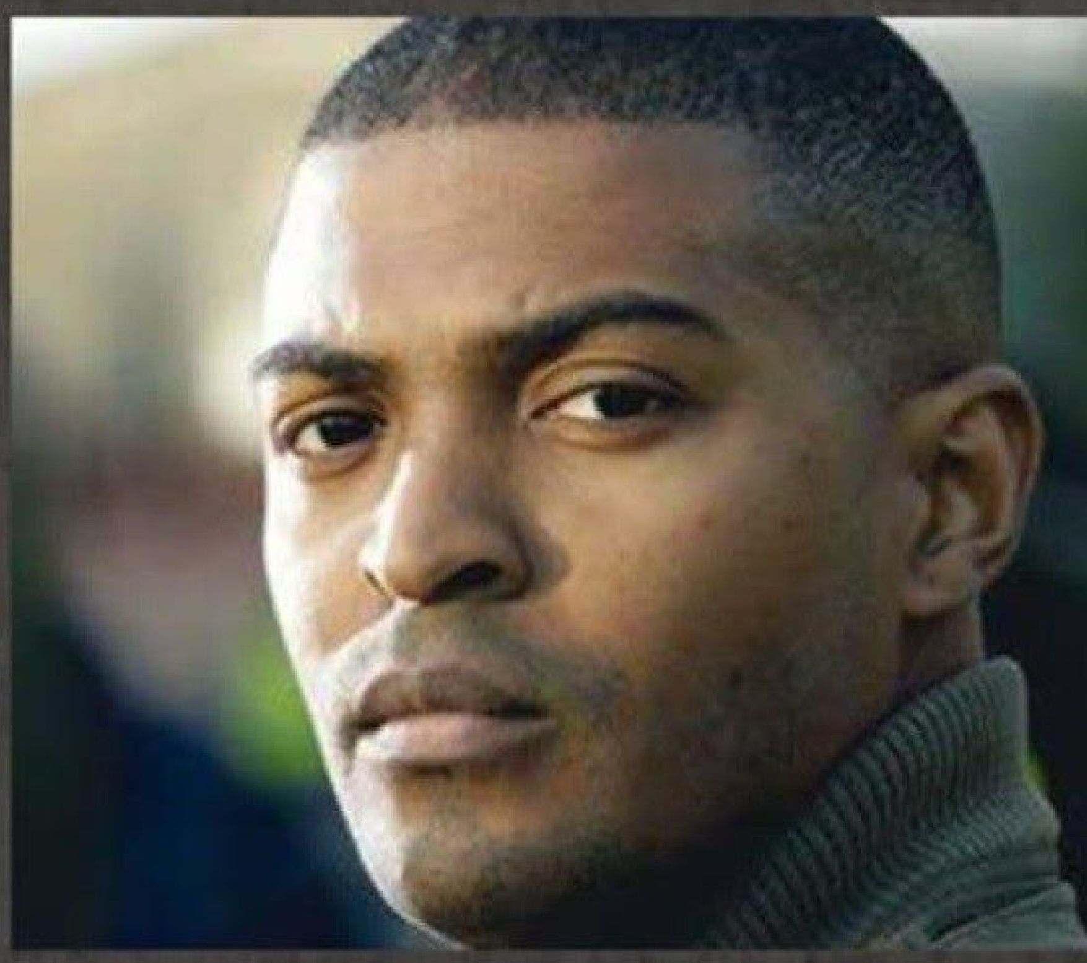
Last year, David Richardson from Big Finish Productions approached Russell about reviving *Earth Defence* on audio. Russell gave his approval, but as the idea developed he was reminded of why he'd originally opted not to pursue it. Instead, he suggested *The Dimension Cannon* – a series that would expand on a line from *Journey's End* (2008), in which Rose finally returned to the Doctor's universe. In that episode, Rose mentioned the 'Dimension Cannon' she'd used to leap between realities while searching for the Doctor, only to find that every single one was collapsing. Russell's idea was to dramatise four of those visits to dying worlds.

"It's very typical *Doctor Who* in the sense that it's very progressive in its conversation, it's very political in its conversation," says Billie. "It's very foot-forward. But it feels much more domestic, this spin-off, which is exactly how I wanted it to go. It's my favourite thing, when they're talking about relationships and family values, and mistakes and wanting to redeem themselves, and things like that. I always felt emotionally clinched at those moments on *Doctor Who*, and for me, that's when I thought that was at its best.

"So yes, the pursuit to find the Doctor – obviously that's her quest. She's travelling through parallel universes, and she's seeing variations of her family and the troubles that are emerging on every Earth. I think it's really moving, [because] within the devastation there are beautiful romances."

The Dimension Cannon is the first time all three Tylers have been →

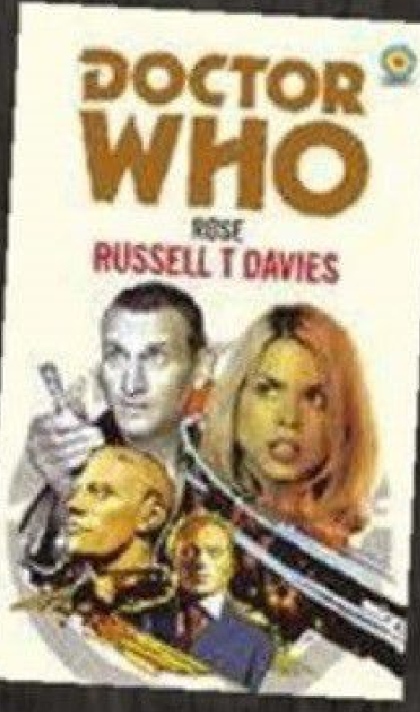
ON TARGET



Last year, Russell T Davies novelised his 2005 episode *Rose* as a Target paperback, and came up with some new backstory for Rose's on-and-off boyfriend Mickey Smith. Mickey's late mother was given a name, Odessa, while he himself got three new friends: Mook Jayasundera, Patrice Okereke and Sally Salter, aka the Bad Wolf band.

The final episode of *The Dimension Cannon* is a love story, and its lonely hearts are borrowed from that novelisation.

"We wanted the love story to be between two young men of colour, and it would help that Rose kind of knew that they should be together," says writer Matt Fitton. "So when I read the novelisation, it jumped out at me that there are two characters in there – Mook and Patrice, who kind of get together over the course of the novel – who would fit that role really well."



The Last Party on Earth conjures a world where Odessa lived, but Mickey wasn't born. And without Mickey as its anchor, Bad Wolf never formed. "That bolthole isn't there," Matt explains. "There isn't that place of safety for Sally to go to, and Mook and Patrice to hook up."

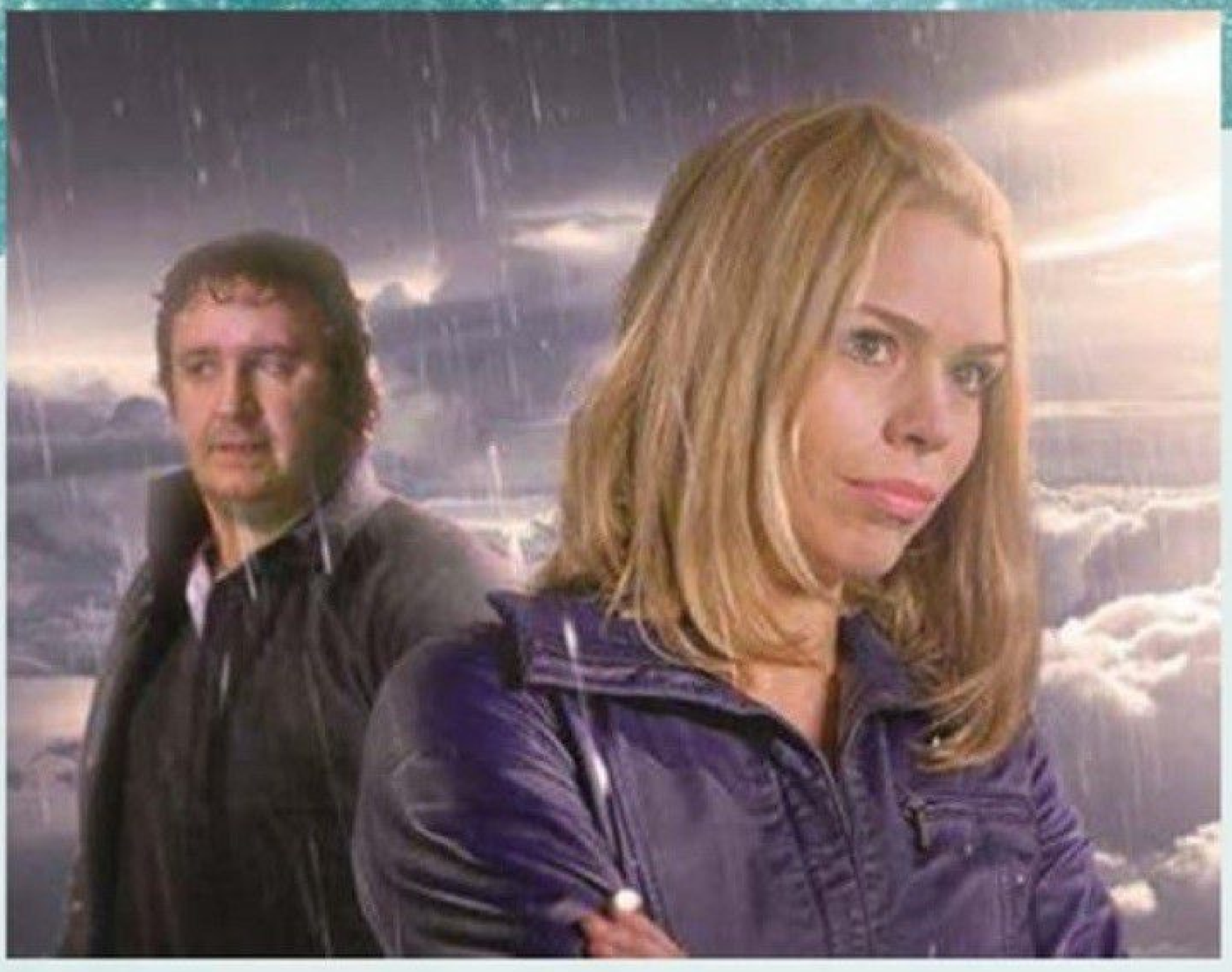
In the planet's final hours, Jackie connects with its version of Odessa, while Rose tries to bring the two young men together. "It's about people who should be together – and may be together in alternative versions of Earth – and Rose helping them see what's right in front of them," says Matt. "Sometimes it can take the end of the world for people to see that."

Opposite page: The cover for *Rose Tyler: The Dimension Cannon* features Jackie (Camille Coduri), Rose (Billie Piper), Pete (Shaun Dingwall) and Clive (Mark Benton).

Top left: Camille Coduri and Billie Piper are reunited in the Big Finish studio.

Top right: Mickey (Noel Clarke) in *The Age of Steel* (2006).

Left: Cast members Amerjit Deu, Waleed Akhtar, Camille Coduri, Syrus Lowe and Elizabeth Uter.



Above left: Cast members Robert Whitelock, Camille Coduri, Alistair Petrie and Claire Wyatt, with director Helen Goldwyn.

Above right: Tom Webster's cover art for the second story in the set, *The Flood* by Lisa McMullin.

Below: Rose and the half-human Doctor (David Tennant) in *Journey's End* (2008).

> “Russell is in that booth with me every time we go in and record. The whole flavour is Russell entirely.” CAMILLE CODURI

→ together since *Doomsday*. “I love being back with Shaun, after not seeing him for years,” says Camille. “First on the zebra crossing, and then a few days later... He said, ‘Let me walk with you for a bit,’ so we walked. He's so thin, cos he's running – he's doing half-marathons – so he's ultra-skinny Pete Tyler. I said, ‘You look like a child, you're so thin!’ And then a few days later we're in the flipping studio – lovely! With our gorgeous daughter! The dream! We were all in the same room on the mics, so there were lots of looks, and lots of holding noses trying not to laugh – that kind of thing. Just sheer joy.

“It's so funny how you slip back into that,” she adds. “But it's always there. How you used to laugh, and how you used to push people's buttons. Cos I did like winding him up, which was a Jackie thing anyway, and it's a bit of a Camille thing.”

“I hadn't seen Shaun for eight years, maybe more,” says Billie. “It's always easy with those two. It never goes away. We all got on so well, there's no weird bad blood that means you can't revisit the warmth and charm of a family.”

There's basically an entire generation of *Doctor Who* fans that grew up wanting to be adopted by the Tylers, this **DWM** writer among them. “I know, I know!” says Billie, laughing. “They're just so salt-of-the-earth. I think people love that. They're just very ordinary – in a kind way, if you know what I mean.”

The universe-hopping nature of *The Dimension Cannon* means that, as well as playing their usual characters, Camille and Shaun get to play alternative versions of Jackie and Pete. “She's not ‘Posh Jackie’ or anything like that,” says Camille. “But she has these different sides in some of them, which are more... I guess... down, malevolent, sad – not the Powell Estate Jackie. So that's really nice to have at the back of your mind: ‘Note to self, be *this* Jackie.’”

Billie, meanwhile, gets to play Rose Tyler without the Doctor at her side – though his presence, she says, is still felt. “I feel like he's trained her to know, without *actively* training her, what are the important things when trying to pull apart a problem,” she says. “I think instinctively she sort of has that ability anyway, which is why he loves her so much and why they get on. She has a good human heart, and I think she just – in a very human way – knows right from wrong, and how to go about getting what she wants for the greater good.”

As well as suggesting the series in the first place, Russell T Davies helped guide its development, approving storylines and nudging David Richardson's team in the right direction when things weren't working out.

“I can totally feel Russell all through it,” says Billie. “I think it's really obvious when Russell's involved in *Doctor Who* and when he's not. You know the Russell years – I think it's very much his hand, isn't it? Even though it's not literally his hand that wrote them!”

“Russell is in that booth with me – and the others, I'm sure – every time we go in and record,” Camille agrees. “It's just the whole atmos; the whole flavour is Russell entirely. You've got these beautiful writers, of course. But it's all with his, the big man's, approval. And we all know that. These people were his inventions, and it's your job as an actor to honour your writer, so I think we all try and do that, particularly for Russell.

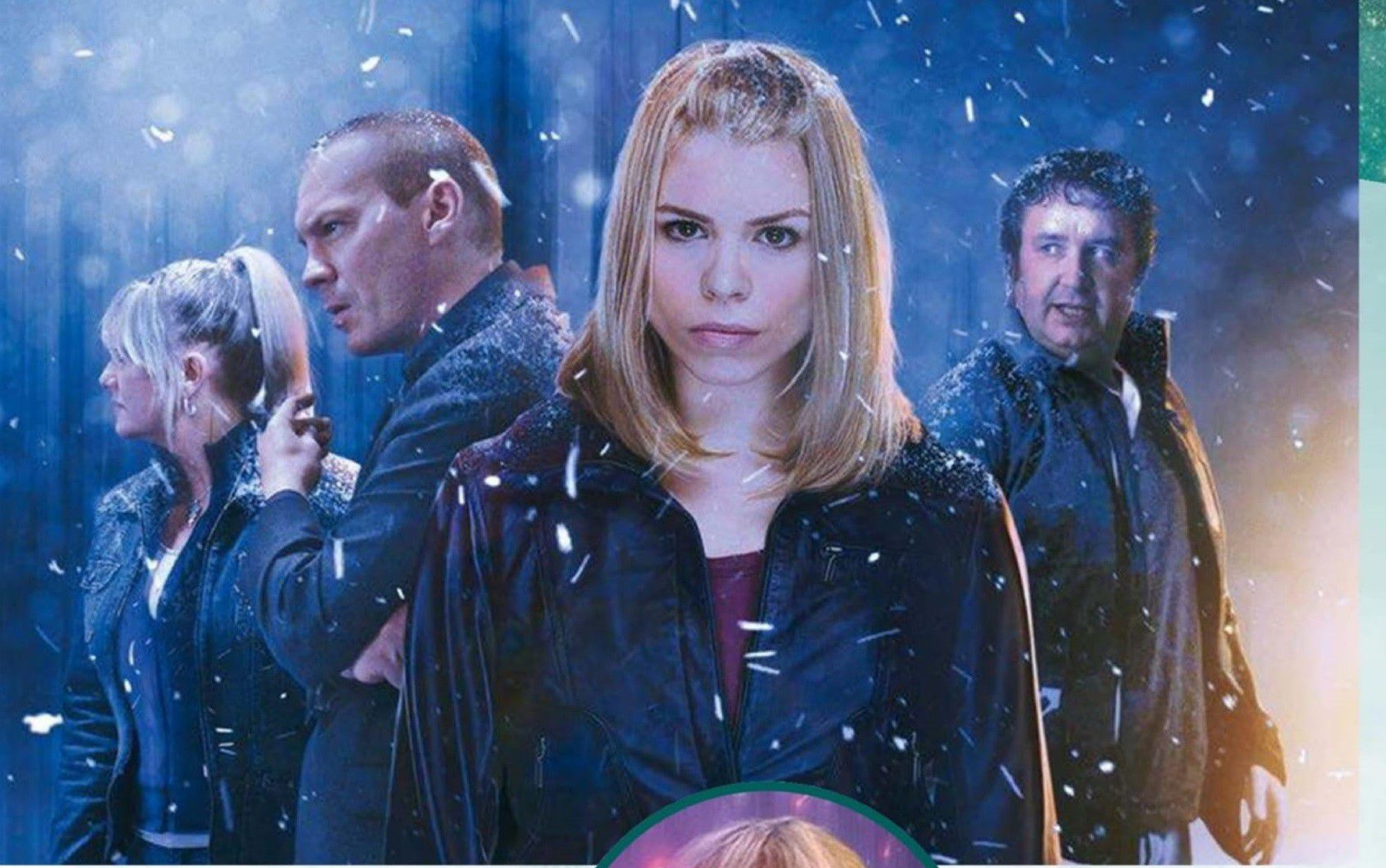
BEAUTY AND THE BEAST

There's one other period of Rose Tyler's off-screen life that Billie Piper would be interested in exploring on audio: the aftermath of *Journey's End*.

“I would like to see a one-off dark comedy about Rose and the Doctor in the parallel universe,” she says. “But instead of it being really sci fi, it can have an *element* of sci fi, but it's very much about their romantic relationship and what's happened to them in the time since we've left them. Just them cohabiting; their normal environment.”

Journey's End left Rose not with the ‘real’ Tenth Doctor but his half-human double. “I hated that!” Billie says. “In the same way that when I watched *Beauty and the Beast* – the Disney cartoon – I hated it when the Beast turned into the man, I always wanted [the Doctor] to be the beast, and her be in love with the beast. I feel like this is the same sort of loss! Like, it's kind of a good thing, but it's not the same. He seemed like a lesser version, didn't he?”

Then she bursts into laughter. “I think it was just his outfit,” she says. “He wore a t-shirt instead of a tie and shirt, and so somehow I took him less seriously!”



"I love Russell more than life itself anyway, because he's an extraordinary person regardless of all of his talents," she continues. "He's just the main man, do you know what I mean? His humanity, his human touch... He gets right to the roots of people. He pulls your strings, doesn't he? He gets inside your heart and sort of grabs it, and goes: 'Have some of that!' And you all go: *[gasp]* – and that's what I love about Russell – the fact he does that."

Each episode of *The Dimension Cannon* takes place on an Earth facing catastrophe, whether it's the sun going out or an asteroid about to strike. After the recordings, we catch up with some of the crew involved in creating those doomed worlds.

"It's quite liberating," says Matt Fitton, script editor of the first three episodes and writer of the fourth. "What you're dealing with is just human emotions, and how people would react to something that's completely out of their control heading towards them.

"It was the first thing I wrote after my dad died last year," Matt says of his own script, "so it's about loss and love and absence, and all those real, emotional things. I love making characters feel as real as they can in a sci-fi context, and I think the joy of Russell's era is that all these people feel so real – Jackie and Rose and Pete... So I wanted to try and have a go at emulating that feeling of emotional reality."

Lisa McMullin has written *The Flood*, an episode set in a world where climate change is out of control. "It's almost the anti *Doctor Who* episode, because you can't save the day," she says. "It's got to be bleak, but you've still got to instil that thread of optimism. You've got to find tiny victories and tiny moments of joy as the world ends, and tiny ways that you can make things slightly less bad."

"I think this ultimately is a series more about family than anything else," says Helen Goldwyn, the series' director. "It's about the enduring power of connection and love within family, and that's really a message that comes through with every world that these characters visit and inhabit: their connection is always there. It's like when you have a best friend and you don't see them for ten years, and then you meet them and it's just like it's always been – that's what it's like every time they meet their parallel-universe counterparts. And that connection just won't go; it's destiny and it's meant to be. That's one of the beautiful messages of the whole piece. But it's very different in tone to anything else we've ever done..." **DWM**

Top: Tom Webster's cover art for the first story in the set, *The Endless Night* by Jonathan Morris.

Above inset: Jackie Tyler in a detail from Tom Webster's cover art for the fourth story, *The Last Party on Earth* by Matt Fitton.

Left: Director Helen Goldwyn with cast members Mark Benton and Gemma Page.

Upcoming Releases

AUDIOS

SEPTEMBER RELEASES

▶ *Rose Tyler: The Dimension Cannon* by Jonathan Morris, Lisa McMullin, AK Benedict, Matt Fitton. Big Finish £24.99 (CD), £19.99 (download)

▶ *The Companion Chronicles: The First Doctor – Volume Three* by Julian Richards, John Pritchard, Paul Morris and Ian Atkins, Guy Adams, Big Finish £19.99 (CD), £14.99 (download)

▶ *Harry Houdini's War* [Sixth Doctor] by Steve Lyons, Big Finish £14.99 (CD), £12.99 (download)

▶ *Tartarus* [Fifth Doctor] by David Llewellyn Big Finish £14.99 (CD), £12.99 (download)

▶ *The New Adventures of Bernice Summerfield: Volume Five – Buried Memories* [Unbound Doctor] by Alyson Leeds, Doris V Sutherland, April McCaffrey, Lani Woodward Big Finish £22.99 (CD), £19.99 (download)

▶ *Dead Media* [Twelfth Doctor] by John Richards, Big Finish £2.99 (download)

▶ *Torchwood: Torchwood One – Latter Days* by Gareth David-Lloyd, Matt Fitton, Tim Foley Big Finish £19.99 (CD), £16.99 (download)

▶ *Torchwood: The Vigil* by Lou Morgan Big Finish £9.99 (CD), £7.99 (download)

Thursday 5 September

▶ *Resurrection of the Daleks* [Fifth Doctor, talking book] by Eric Saward BBC Audio £22.50 (CD), £8 (download)

▶ *The Seeds of Doom* [Fourth Doctor, talking book] by Philip Hinchcliffe BBC Audio £20 (CD), £7 (download)

BLU-RAY

Monday 23 September

▶ *Doctor Who: The Collection – Season 23* BBC Studios £56.16

BOOKS

Thursday 19 September

▶ *Doctor Who Annual 2020* BBC Children's Books £7.99

MAGAZINES

Thursday 19 September

▶ **DWM 543** Panini £5.99

Thursday 3 October

▶ **The Twelfth Doctor Companion: Volume Two,** Panini £7.99

BLU-RAY

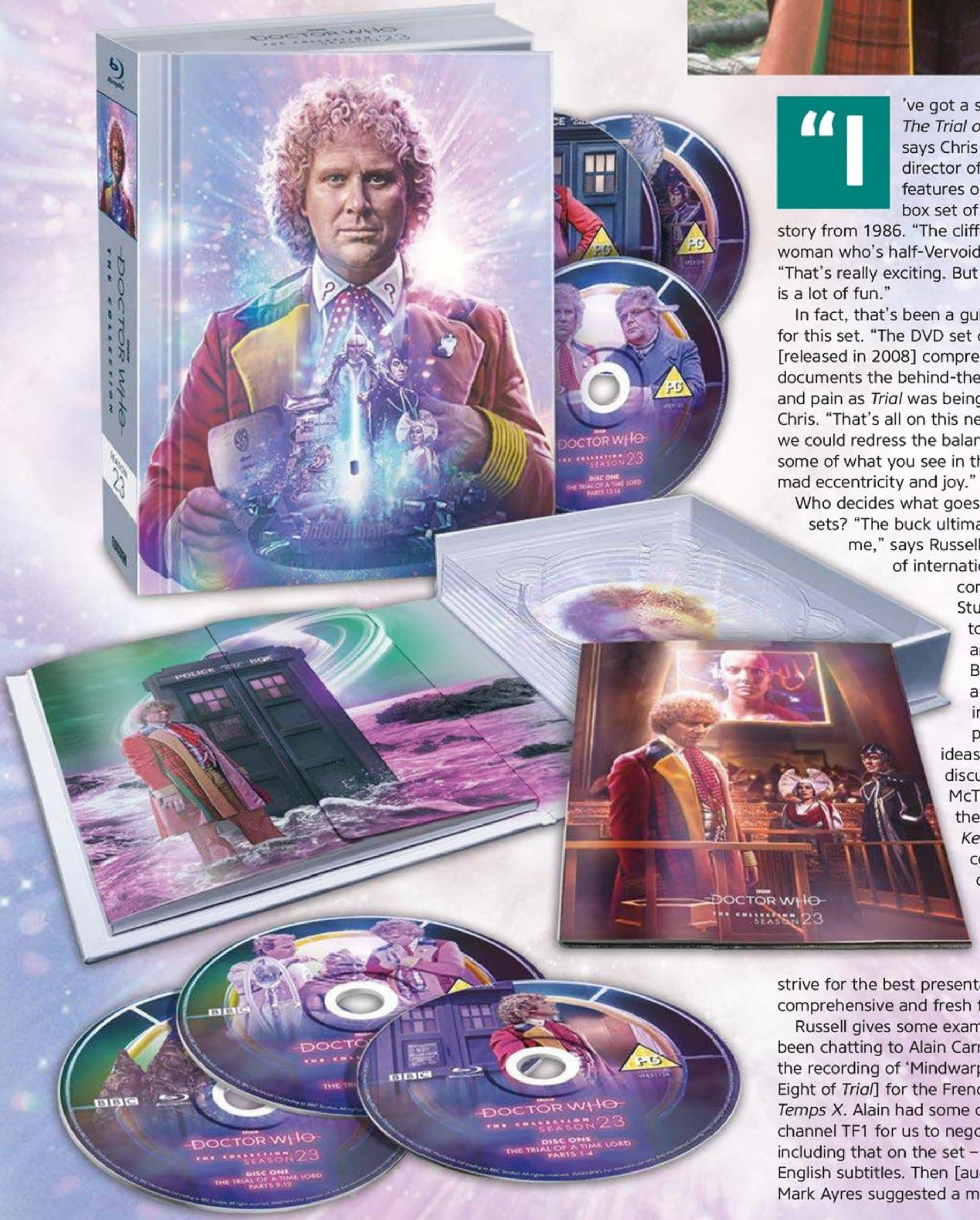
Doctor Who: The Collection – Season 23

Preview by **SIMON GUERRIER**

BBC Studios
RELEASED
23 September 2019
RRP £56.16 (Blu-ray)

STARRING
The Doctor **Colin Baker**
Peri **Nicola Bryant**
Melanie **Bonnie Langford**

CONTAINS
The Trial of a Time Lord
written by **Robert Holmes, Philip Martin, Pip and Jane Baker**
directed by **Nicholas Mallett, Ron Jones, Chris Clough**



"I've got a soft spot for *The Trial of a Time Lord*," says Chris Chapman, director of three new features on the Blu-ray box set of this epic 14-part story from 1986. "The cliffhanger with the woman who's half-Vervoid!" he enthuses. "That's really exciting. But the whole thing is a lot of fun."

In fact, that's been a guiding principle for this set. "The DVD set of this story [released in 2008] comprehensively documents the behind-the-scenes misery and pain as *Trial* was being made," says Chris. "That's all on this new set, too, but we could redress the balance and inject some of what you see in the story: the mad eccentricity and joy."

Who decides what goes into these box sets? "The buck ultimately stops with me," says Russell Minton, head of international production consultancy at BBC Studios. "It's often to do with budget and rights issues. But it's also a team effort in that all the producers pitch ideas, which I then discuss with Pete McTighe [writer of the 2018 episode *Kerblam!* and content consultant on the box sets]. We aren't just repackaging what's gone before; we strive for the best presentation in the most comprehensive and fresh form."

Russell gives some examples. "Pete had been chatting to Alain Carraze, who visited the recording of 'Mindwarp' [Parts Five to Eight of *Trial*] for the French TV programme *Temps X*. Alain had some contacts at channel TF1 for us to negotiate with about including that on the set – in French with English subtitles. Then [audio engineer] Mark Ayres suggested a mammoth 5.1

> **In *The Writers' Room: The Missing Season 23*, Chris Chapman brings together four writers who would have written for the lost season.**

stereo mix on all 14 episodes – no small job! That and extended edits of the episodes will give fans a new way to experience *Trial*. We also went through all the tapes of studio and location footage, which Richard Latto and Richard Molesworth cut down into packages for each story."

One of the new features was inspired by a previous box set. "In *A Weekend with Waterhouse* for Season 18," says Chris Chapman, "there's a bit where Toby Hadoke spontaneously mentions getting *Doctor Who* stars to make their recipes from *The Doctor Who Cookbook* – and we thought that sounded fun! It's a good match for this set because the *Cookbook* was published in 1985, in that long gap before Season 23. And it's a very strange book, full of weird food and terrible puns. We had a ball making it, which I think shows. The icing on the cake was getting India Fisher – the voice of *MasterChef* – to do the narration. She's obviously got a *Doctor Who* connection as she plays companion Charlotte Pollard for Big Finish."

In *The Writers' Room: The Missing Season 23*, Chris brings together four writers who would have written for the lost season as it was originally conceived. Former script editor Christopher H Bidmead sets the tone by telling his successor, Eric Saward, that he (Bidmead) left the show in good condition, "but apparently, under you, it got to a state where Michael Grade [Controller of BBC1] was just fed up and pulled it. What had you done?"

"It's not always a cosy chat," agrees Chris. "But it's fun and full of new information. We couldn't assume the viewer would know the stories being discussed, but David Richardson at Big Finish was keen to help. We've got clips from audio versions of the stories [produced from 2009 by Big Finish], plus artwork by Stuart Crouch that we hope feels like on-set photography, so just for a moment you'll think, 'Oh, it exists!'"

The Doctor's Table also features four people having a drink and a chat. "I'd been watching the BBC Two series *I'll Get This*," explains Chris, "which had celebrities in a restaurant, chatting in a very natural way. This was a chance to learn more about the four leads of the trial story – the Doctor, his companions Mel and Peri, and the Valeyard – and the interplay between them. We shot it on five cameras in a relatively small room, with no second takes. But they relaxed and enjoyed themselves, and it's like you're sitting with them as they answer questions from a TARDIS tin – our little homage to **DWM**!"

There's also an insightful new interview with Mel actress Bonnie Langford conducted by Matthew Sweet – a regular presence on these box sets. "My approach is to immerse myself in 'Pixleyana'," says Matthew, referring to renowned TV researcher and writer Andrew Pixley. "From there, I can understand what was happening when stories were made, what order they happened in, what was going on as Bonnie turned up each day for work.

"As she says in the interview, and in the nicest possible way, *Doctor Who* was just another job to her because her career has been so immense and because she started so young. At an early age, I think Bonnie passed into what I'm going to call the realm of the symbolic, in that she became almost like a cartoon. She was so good at playing annoying little girls in *Bugsy Malone* [1976] and *Just William* [1977-78] that, as she told me, there were times when even she was uncertain where the boundary lay between herself and this image we have of her. I'd admired her from afar for many years; in person, I found her fascinating." **DWM**

Opposite page top: Colin Baker as the Doctor and Nicola Bryant as Peri, on location at Butser Hill in Hampshire for *The Trial of a Time Lord* in April 1986.
Above left: Frazer Hines, Matthew Waterhouse and Mark Strickson hide *Behind the Sofa*.
Above right: Christopher H Bidmead, Eric Saward and Wally K Daly in *The Writers' Room*.
Above inset: India Fisher narrates *The Doctor Who Cookbook Revisited*.
Below: Nicola Bryant, Colin Baker, Michael Jayston and Bonnie Langford at *The Doctor's Table*.

Coming Soon...

Disc 1

The Trial of a Time Lord

Parts One to Four:
'The Mysterious Planet'

Existing Special Features

- Audio commentary with Colin Baker, Nicola Bryant, Tony Selby and Adam Blackwood
- Audio commentary (Part One) with Eric Saward
- *The Making of the Mysterious Planet*
- Model footage
- Music videos
- *Wogan* extract
- *The Saturday Picture Show* extract
- *Points of View* extract
- *Blue Peter* extract
- Deleted and extended scenes
- BBC trails and continuity

New Special Features

- *Behind the Sofa: The Trial of a Time Lord* Parts One to Four
- *The Doctor's Table*
- Studio and location footage
- Optional 5.1 surround sound mix
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork for Parts One to Four
- Scripts: Part One rehearsal script; Parts Two to Four transmission camera scripts
- Ken Trew's costume designs

Disc 2

The Trial of a Time Lord

Parts Five to Eight:
'Mindwarp'

Existing Special Features

- Audio Commentary with Colin Baker, Nicola Bryant and Philip Martin
- *The Making of Mindwarp*
- *Now and Then – On the Trail of a Time Lord*
- *A Fate Worse Than Death?* – commentary bonus on Part Fourteen
- Deleted and extended scenes
- BBC trails and continuity

New Special Features

- *Behind the Sofa: The Trial of a Time Lord* Parts Five to Eight
- *Blessed on Doctor Who*
- *The Sixth Doctor Revisited*
- *50 Years in the TARDIS*: Colin Baker interview from 2013
- *Temps X* – contemporary French TV coverage of the story
- *Breakfast Time* extract
- Studio and location footage
- Optional 5.1 surround sound mix
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork for Parts Five to Eight
- Scripts: Part Five rehearsal script; Parts Six to Eight transmission camera scripts

Disc 3

The Trial of a Time Lord

Parts Nine to Twelve:
'Terror of the Vervoids'

Existing Special Features

- Audio Commentary with Colin Baker, Michael Craig, Pip and Jane Baker, and Chris Clough
- *The Making of Terror of the Vervoids*
- Deleted and extended scenes
- BBC trails and continuity

New Special Features

- *Behind the Sofa: The Trial of a Time Lord* Parts Nine to Twelve
- *Terror of the Vervoids* – a four-part version without any trial scenes
- Studio and location footage
- Optional 5.1 surround sound mix
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Scripts: Parts Nine to Twelve annotated editing camera scripts

Disc 4

The Trial of a Time Lord

Parts Thirteen to Fourteen:
'The Ultimate Foe'

Existing Special Features

- Audio Commentary with Colin Baker, Tony Selby, Chris Clough, and Pip and Jane Baker
- Audio Commentary (Part Thirteen) with Eric Saward
- *The Making of the Ultimate Foe*
- *Trials and Tribulations*
- *The Lost Season*
- *Tomorrow's Times: The Sixth Doctor*
- *Stripped for Action: The Sixth Doctor*
- *Saturday Superstore* extract
- *Open Air* extract
- Deleted and extended scenes
- BBC trails and continuity
- Coming Soon: *Time and the Rani*

New Special Features

- *Behind the Sofa: The Trial of a Time Lord* Parts Thirteen to Fourteen
- *Bonnie Langford in Conversation* with Matthew Sweet
- *The Writers' Room: The Missing Season 23*
- *Tomorrow's World Christmas Quiz* extract
- *French and Saunders* extract
- Studio and location footage
- Optional 5.1 surround sound mix
- Isolated music score
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork for Parts Nine to Fourteen
- Scripts: Part Thirteen rehearsal script and annotated editing camera script; Robert Holmes' original script for Part Thirteen – 'The Fantasy Factory'; Part Fourteen rehearsal script and annotated editing camera script; Eric Saward's original script for Part Fourteen.

Disc 5

The Trial of a Time Lord

Bonus Disc One

New Special Features

- Extended episodes of Parts One to Eight
- Optional 5.1 surround sound mix
- Isolated music score

Disc 6

The Trial of a Time Lord

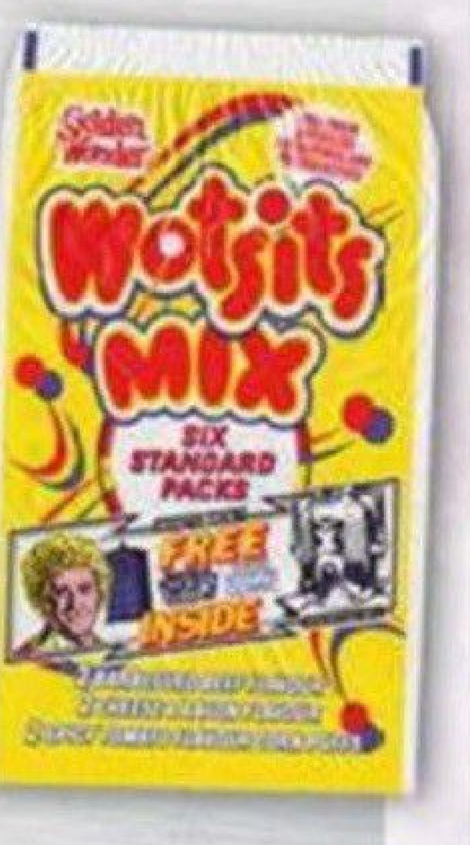
Bonus Disc Two

Existing Special Features

- *Now Get Out of That!*

New Special Features

- Extended episodes of Parts Nine to Fourteen
- Optional 5.1 surround sound mix
- Isolated music score
- *The Doctor Who Cookbook Revisited*
- Three *Bonus Recipes*
- *The Panopticon Archive* – Colin Baker and Nicola Bryant
- Studio clocks
- Season 23 Blu-ray trailer



PDFs

- 1986-87 Golden Wonder *Doctor Who* promotion
- BBC Enterprises sales sheet
- *Radio Times* cuttings for *The Trial of a Time Lord* Parts One to Fourteen
- *Zig-Zag* goes behind the scenes
- BBC Press Service – *The Trial of a Time Lord* quotes

Above: Matthew Sweet interviews Bonnie Langford for the latest instalment of *In Conversation*.

Right: Bonnie as Mel with Colin as the Doctor, on location at the Gladstone Pottery Museum in June 1986.

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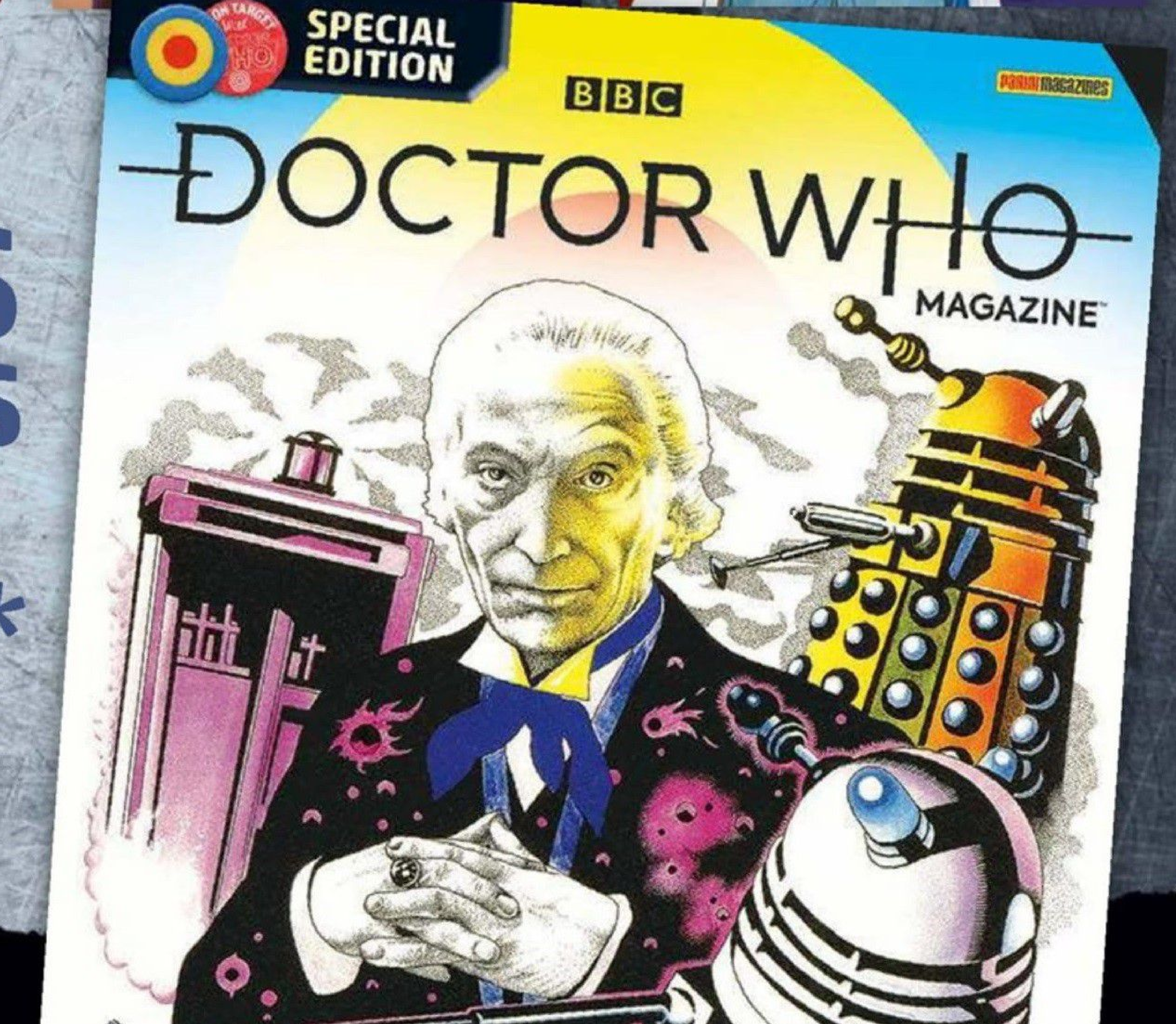
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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#24: The Inquisitor

The Trial of a Time lord
(1986)

Why haven't I got a gavel? How am I supposed to conduct a judicial enquiry if I can't bang a gavel? All they've given me is a silver pencil! Yes, with all the technology at our disposal, they expect me to make notes by hand! And another thing – my seat makes it almost impossible for me to see the Matrix screen without getting a crick in my neck! As it is I can barely look up, thanks to this headpiece...

What's that? The prosecutor and defendant are already in the court, sitting in the dark? Well, turn the lights on, let's get it over with!

Note one: The Valeyard has requested that my judicial enquiry should become a trial, with the Doctor forfeiting his life if found guilty. This is most irregular and I have refused his request.

"But then, sagacity, it will not be the trial... of a Time Lord," said the Valeyard.

"I realise that," I told him. "It is an independent enquiry into the conduct of a Time Lord. And that is final!"

"Might I make a suggestion?" said the Doctor airily.

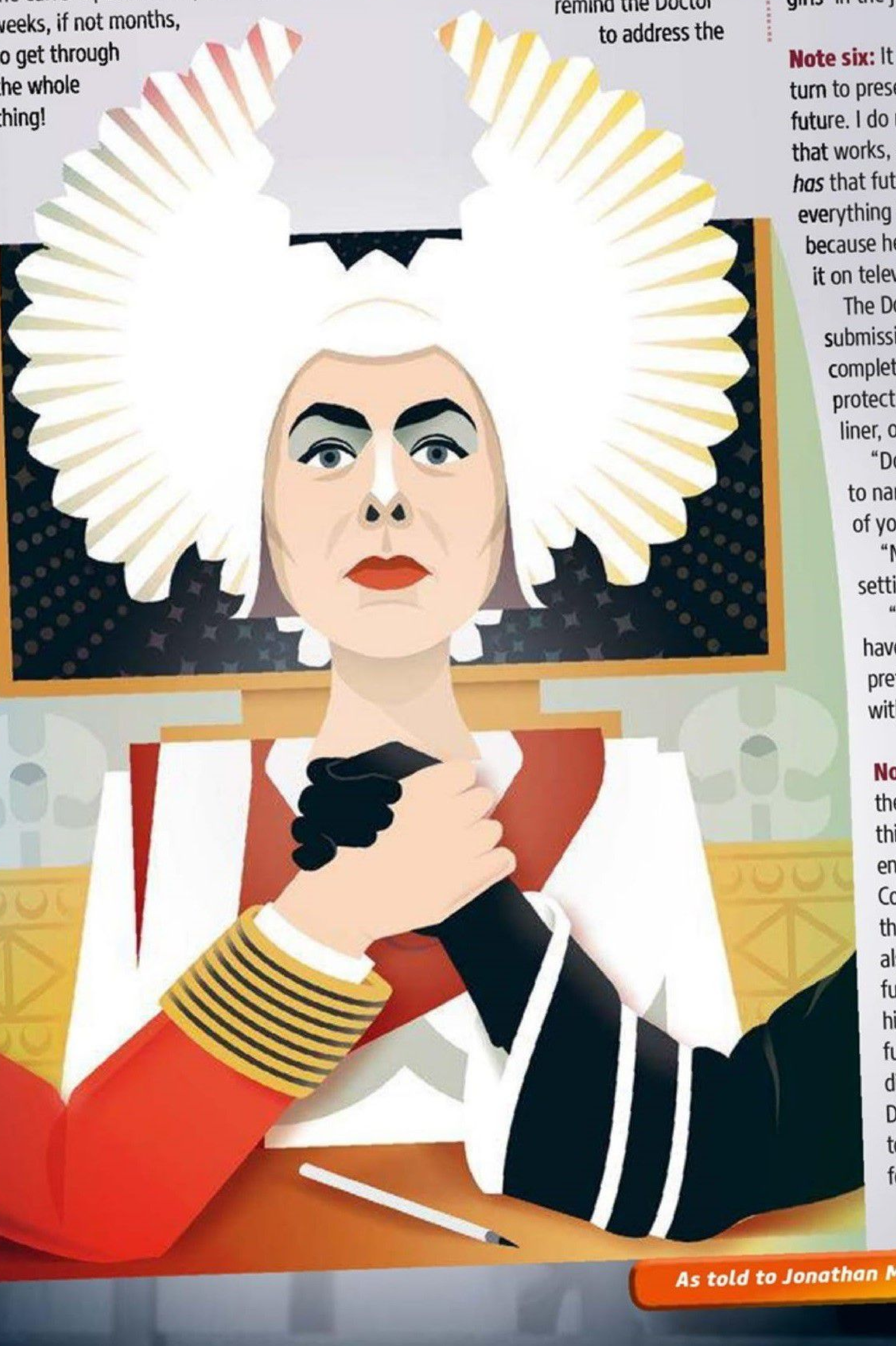
"Yes?"

"That these proceedings, which started as a mere enquiry into my activities, should now become a cheese and wine party!"

"No, Doctor. Your flippancy is ill-advised. May I remind you that you are on trial for your life?"

"Ah-ha!" said the Valeyard. "So it *is* a trial now! Excellent! Thank you, your hotness – I mean, your honour. Your jurisprudential indulgence is appreciated!"

Note two: Viewing the evidence is becoming intolerable due to constant interruptions. So far the Doctor has asked for the evidence to be paused in order to point out his own cleverness, to claim the evidence is being faked, and to accuse the Matrix of "giving me an extra chin", while the Valeyard has paused it in order to claim that the Doctor's hair is a perm, that the Doctor's companion is definitely going to die in a bit, and to add gratuitous "epistopic breaks" at moments of tension. I wish I could view the evidence without these interruptions, possibly with additional sequences not included in the original submission; that would, I think, be a far more satisfying experience. As it is, at the current pace it will probably take us weeks, if not months, to get through the whole thing!



Note three: It appears that portions of the Matrix evidence have been redacted on orders of the High Council. This concerns me, as I cannot conduct a proper and searching enquiry without full access to the evidence. It also concerns me that whoever decided to excise one word from the sentence, "The Sleepers found their way into the –, the biggest net of information in the universe, the Time Lords' data bank on Gallifrey" was elevating futility to a high art.

Note four: Once again I have been forced to reprimand both the Doctor and the Valeyard for their juvenile outbursts and empty banter. I have also had to remind the Doctor to address the prosecuting council by his proper title, and not as "the lanyard". He appears to be unaware of the fact that 'Valeyard' is a real word, meaning 'Doctor of Law'.*

Note five: The Doctor has again questioned the veracity of the Matrix. "That's *not* me!" he cried. "Oh yes it is," replied the Valeyard. "Oh no it isn't!" said the Doctor. At this point I was forced to intervene as I felt that if it went on any longer they would consult the 'boys and girls' in the jury.

Note six: It is the Doctor's turn to present his evidence, from his future. I do not quite understand how that works, as it will mean that when he *has* that future adventure, he will know everything that is going to happen because he will have already watched it on television. Twice.

The Doctor is introducing his submission. "Many will never complete the journey, for, in order to protect a secret hidden on the space liner, one will become a murderer!"

"Doctor, do you intend to narrate the entire portion of your submission?"

"No, your honour, I was just setting the scene –"

"Then kindly shut up! You may have already viewed it, but I would prefer *my* first viewing to be without the 'audio commentary'!"

Note seven: Well, it turns out the Matrix was tampered with and this trial – I mean independent enquiry – was set up by the High Council to make a scapegoat of the Doctor, who it turns out was also the Valeyard in one of his future incarnations, prosecuting himself in order to acquire his future incarnations. I have dismissed all charges against the Doctor on the grounds that I need to go and lie down in a dark room for an hour or so.

[* It isn't – Ed]

As told to Jonathan Morris

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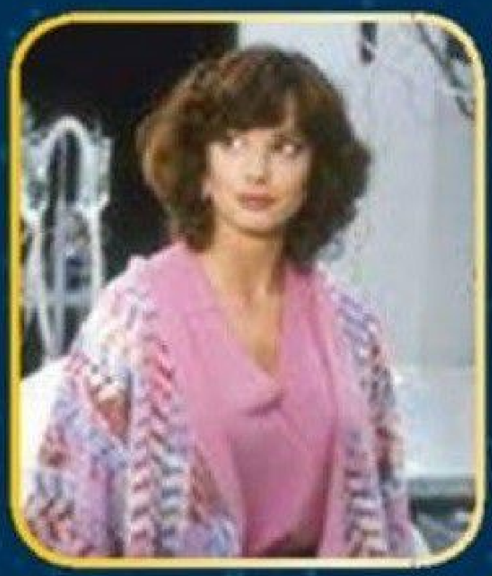

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